The Instrumentalist

VOLUME I NUMBER 3

JANUARY-FEBRUARY, 1947

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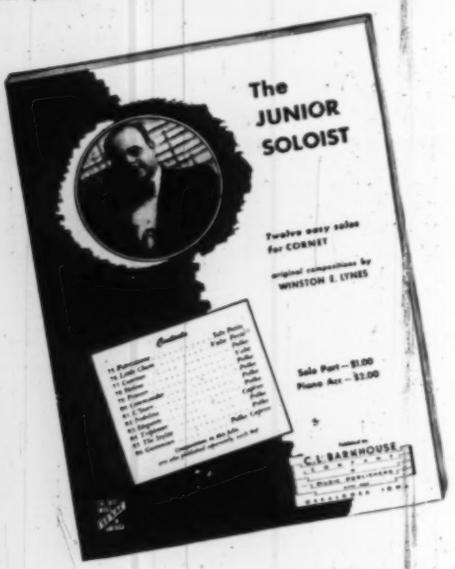

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Bb Eb

Must this business of transposing instruments go on forever? The treble clef for trombone is disappearing, along with the soprano clef, the trumpet in G, etc.

If cornet-trumpet music were printed to *sound as written* (Bb open, etc.) we would gain the following very obvious advantages:

a. Being able to call notes by their actual pitch names.
b. The ease and pleasure of being able to play with the piano or from any C part without transposing.
c. All brass instruments (except the French horn) would then sound as written, whether in the bass or treble clef.

The significant disadvantage is that so much music has already been written in the present manner. Would the inconvenience of making the change be worth while for the future millions of boys and girls who would benefit thereby?

Assuming that one or more publishers could be induced to print or reprint beginning and intermediate music for the cornet-trumpet so that it would *sound as written,* would you be in favor of it?

If your answer is "yes" would you also change the French horn music? If "yes," how?

A considerable amount of music for the cello, bassoon and trombone is still written in the tenor clef, as well as in the treble and bass. Let us eliminate further printing of music in the tenor clef for school use.

Many advocate the elimination of both the Eb part and the Eb crook for the French horn. A saving would thus be affected for manufacturer, publisher, and especially for the buyer (whether crooks or parts are used, the buyer pays). The Eb alto or mellophone without the crook complicates the answer. Would you be in favor of this practice?

A resume of your answers and comments will be printed in our next issue, if received before January 31.

—✦—

Wouldst thou know if a people be well governed, if its laws be good or bad? Examine the music & practices.
—CONFUCIUS

Popular music, after all, is only familiar music. —THEODORE THOMAS

HARDING CLINIC

The eighteenth annual University of Illinois ("the original") band clinic is announced by A. A. Harding for January 8-9 at Urbana-Champaign, Illinois. A visiting hour will be a new feature of the program. The saxophone ensemble will be featured.

Reading of band literature, including new publications and manuscripts, will be conducted by Clarence Sawhill, Mark Hindsley and others. Discussions will center around problems pertaining to woodwind, brass, bassoon, percussion, alto and bass clarinet, trombone, bass, and brass and woodwind ensembles.

ELKHART (IND.) WORKSHOP

An instrumental workshop—meaning instrumental music *and* instruments—is announced for the above city February 21-22. Topics will include marching, pre-band instruments, uniforms, beginners methods, scales vs. teaching pieces, courses of study, band tax laws, arranging, twirling, promotion, programs, contests, etc. There will be hours for visiting the nine instrument companies in the city, and concerts by the high school band and orchestra, and municipal band.

Joseph Skornicka of Milwaukee will be a guest consultant. Address David Hughes, chairman, High School, Elkhart, Indiana.

—✦—

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January-February, 1947

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RAYMOND CARR ..... *Editor*

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It is the duty of the Advisors to assist in formulating the policies of the Association, especially those affecting the INSTRUMENTALIST. Suggestions for the improvement of the Magazine and the general promotion of instrumental music may be made through your nearest board member, or to the editors.

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INSTRUMENTAL + VOCAL = SUPERIOR RESULTS
INSTRUMENTAL vs. VOCAL = MEDIOCRE RESULTS

JOHN W. BEATTIE
Northwestern University

THIS IS THE STORY of Jimmy and Scotty and what they did to enliven the music work with their class at the Noyes School in Evanston. Jimmy began playing the violin when he was in the first grade. Scotty started work on the flute a little later. By the time they were in the second grade they could both play simple melodies in several keys. Since they were having regular lessons at school they often brought their instruments into the homeroom for safe keeping. One day, a child in the room said "Why don't Jimmy and Scotty play while the rest of us sing?" "How about it boys?" said the teacher. "Sure, we can do that if you will let us take the books home so we can practice on the songs." "Okeh," replied the teacher. That started something, for from that time till the present Jimmy and Scotty have taken their instruments to school every day and have played while the other children sang. At first there were difficulties about keys, for the violin is most easily played in such keys as A and D, while the more natural keys for the flute are C and F. But when the players had any key difficulty they would go to their instrumental teacher who would help them. And through sheer necessity they were soon at home in any key.

Interest

The playing by these two boys gave tremendous impetus to the music lesson. All singing was kept on pitch, the quality of tone was improved, the general interest was enormously strengthened. All the children looked forward to the music lesson which was one feature of the days work that they would never let the teacher forget.

Many of the children attended a summer class at the University. In this group, representing third and fourth grade, were several violin players, two flutes, two clarinets, two cornets, two trombones and one cello. Jimmy and Scotty now had instrumental companions. The teacher, with the aid of graduate university students, worked out a dozen or so simple instrumentations of the songs used for group instruction. Singing with orchestral accompaniment by members of the class made a great hit with the children. They learned more music in a more interesting way than would have been possible without the instrumental and vocal coordination.

If this could be done in a summer school, why not in the regular year? No reason whatever, except through failure of the vocal teacher to enlist help from the instrumental teacher. There are competent instrumental players in many elementary classrooms. Use of such players to accompany singing helps stimulate the ability of the players and the interest of singers. Melodies will often have to be transposed by someone capable of writing out the parts; effort must be made to secure balance between singing and playing, as well as tonal accuracy; and team work is an absolute essential. Any teachers willing to help work out the combination of singing and playing will have a rich reward in the interests and skills developed.

Improvement

To be sure there are other types of instrumental and vocal coordination. The rhythm band of early elementary grades has great value in stimulating correct and varied rhythmic expression. Use of melody instruments, whether of the end blown flute or space frame type, have an added value in that they help the teacher to unify voices; no out of time singers persist in a class provided with instruments. The very act of playing up and down a melodic line seems to develop the ability to produce the tones vocally. The scientific and psychological implications of this relationship between singing and playing are not clearly understood, *but playing does improve singing,* and vice versa.

In the upper elementary years where actual band and orchestral instruments are introduced another musical element is being featured, namely harmony. The harmonic aspect of music is given impetus through employment of instruments in the classroom. Where vocal parts are given support by instruments such as strings, brasses or woodwinds, part singing in two, three or four parts is much more likely to result than it does when no instruments are present. The chief value probably lies in the interest created. Children enjoy singing and playing together. They hear performances of accompanied singing at the movies and over the radio. Why not such performances in the school? No good reason, save lack of imagination on the part of teachers. Let us have more cooperation on the part of vocalists and instrumentalists. It pays.

Mr. Administrator——

MORE THAN MONEY

Larger Salaries Are to be Expected, but "Working Conditions" Must Be Improved.

RALEIGH SCHORLING in the NEA Journal for November presents "An Evolving Bill of Rights for Teachers," the burden of which is that while adequate salaries will attract good teachers, it will take more than money to hold them. Let us elaborate on the situation as affecting the teacher of instrumental music.

It is true that music education is gaping with its share of unfilled vacancies. Music teachers are drifting to better paying positions. Why shouldn't they, when many are earning little more than the unskilled laborer? One teachers agency states that returning GI's have been reluctant to accept music positions that pay less than $2,500.00 per year. Women too are thinking twice before turning down the secretarial school in favor of a music school education for they know that many secretaries receive as much as the school teacher.

Money Will Help.

The school gets what it pays for.

Mr. Administrator, do you know that:

1. The director of instrumental music has paid more for his college education than the academic teacher. In addition to the usual higher tuition rates he has paid for thousands of private lessons and the purchase price of an instrument not to mention its cost of upkeep, the cost of music, etc.

2. The teacher of instrumental music is "on call" for twenty-four hours of the day, seven days a week. When he is not actually teaching he is planning for the next public appearance and worrying about the music and the individuals that are to perform it. Mr. Schorling places emphasis on the teacher's right to a 45-hour week, which is to include 15 hours of teaching, 15 hours of planning and pupil guidance, and 15 hours of various activities and grading pupils' work. University professors may find nothing startling about this proposal, but the average sixty-hour a week instrumental music teacher wonders if Mr. Schorling actually meant to include him. One man cannot do justice to a job that requires two or three. If instrumental music is worthwhile it must be done well by a teacher who is not overworked. If he is over-worked he deserves an increased salary.

3. The teaching of instrumental music requires more physical and nervous energy than the teaching of any academic subject. The evidence of those teachers who have taught both—the only valid evidence—confirms this statement unequivocally. The work of the instrumental music teacher cannot be placed on a laboratory basis; one efficient band rehearsal is more exhausting than two periods of laboratory. Again, ask the people who have done both!

A practical solution to the salary problem can often be achieved by placing the salary contract of the director of instrumental music on a twelve months basis with time off for a vacation. (This subject will be treated more fully in a later issue of The INSTRUMENTALIST.)

More Than Money

Another *NEA Journal* issue quoted Ruskin: "In order that people may be happy in their work . . . they must be fit for it, they must not do too much of it, and they must have a sense of success in it." It is the rule rather than the exception that the instrumental music director is doing *too much of it* and that only too often he does not *have a sense of success in it.* In the smaller schools he is expected to turn out a good band or orchestra single-handed when many larger communities admit this to be impractical even with one director and one or two assistants.

Too many teachers of instrumental music must contend with poor and inadequate equipment and rehearsal facilities. Many try to do a superior job with one poor rehearsal room when several are needed, with equipment that should be junked or with so little equipment that one cannot help be amazed that he continues teaching at all. No classroom teacher is expected to teach without having suitable chairs and desks; yet many instrumental groups have very poor chairs and often not enough stands in good condition not to mention other deficiencies. In order to prolong the life of the teacher of instrumental music, if not the pupil's, the rehearsal rooms should be acoustically treated. Instruments, chairs, stands, filing cabinets, music phonograph records, etc. of good quality and in adequate quantity are needed.

Only too often the director is forced by necessity to organize money-raising schemes to supply the needed equipment. Does the manual training teacher put on a dance or a street fair to buy a new planer? Should the coach organize a bake sale or bridge party to buy footballs and basketballs?

The band and orchestra director is forever "on trial" before the listening public. He desires, above anything else, to produce a good band and orchestra. He deserves a setup which is conducive to success, not only for his own sake but for the students who benefit much from a successful program and little from one which is not.

Every music educator should be a member of the Music Educators National Conference, and attend one of its division meetings between March 12 and April 24 (see page 31).

First Superintendent: "I had to fire our last orchestra director because she had such a temper."
Second Supt.: "How is your present director?"
First Supt.: "Even."
Second Supt.: "What do you mean, 'even'?"
First Supt.: "Even worse than the other."

WOODWIND clinic

GEORGE E. WALN
Oberlin Conservatory

The Flute

LONGFELLOW wrote of it:

Most beloved by Hiawatha
Was the gentle Chibiabos,
He the best of all musicians,
He the sweetest of all singers . . .

From the hollow reeds he fashioned
Flutes so musical and mellow
That the brook, the Sebowisha,
Ceased to murmur in the woodland,
That the wood-birds ceased from singing, . . .

All the many sounds of nature
Borrowed sweetness from his singing;
All the hearts of men were softened
By the pathos of his music.

Over the centuries, poets have lavished their praises on the warm voiced flute perhaps more than upon almost any other instrument. The interesting part is that today the playing of the flute like many other instruments is made available to the boys and girls in our own public schools. With reasonable adaptability and the will to learn, these fortunate children may enrich their lives and share in the joy of playing just as Chibiabos in Longfellow's poem must have done as he played to the birds and the brook.

This article on the flute is aimed at giving help to teachers on the important phases of selecting the pupil, selecting the flute and caring for it, steps in teaching it, and supplying a graded course of study material.

Selecting the Student

1. In the selection of the prospective flutist, choose the boy or girl who has a strong desire to play flute rather than another instrument. This is as important as the physical adaptability.

2. He should be large enough to reach and finger the instrument—fourth grade is often chosen as a good time to start. (In this connection I remember a little girl who must have been in second grade when she started playing because she was so tiny that to reach the keys with her arms fully extended she had to turn her head sharply to the left to reach the embouchure plate hole. I refer to the accomplished flutist, Peggy Hardin of Evanston, Illinois, who is now assistant first flutist in the Chicago Symphony Orchestra).

3. The student's lower lip should be soft and refined. Any seam, crack, or cold sore will injure the clarity of the tone. The surface over which the air passes should be smooth and moist.

4. A short upper lip is a handicap in embouchure control. A long moist upper lip with seemingly no point in the center will give the best natural result. One of my most talented flute students describes the feeling between the lips as being "squashy".

5. Double jointed fingers are a distinct handicap. Fingers should bend at knuckles.

6. The pupil should be intelligent and willing to practice. A piano background will make his progress much more rapid.

7. "Talent finding" tests given to pupils in the lower grades at school will often aid in selecting children with good musical aptitude.

Selecting a Suitable Flute

A flute for the beginner does not of necessity have to be in the highest priced field (which is now above $250.00) to give satisfactory results, but it must be in good playing condition. This means that the pads must seat tightly over the tone holes and must not have the skin broken on any of them. Avoid a flute which has a sharp edge around the tone holes, because pads are short lived on such an instrument. A test of the playing condition of the instrument is for a competent player to play into the low register with ease and bigness of tone. In general, the standard model (closed holes) silver flute, Boehm System, is best for young students. More proficient players often prefer the French model (open hole) because it encourages better finger position and affords a better opportunity for favoring pitches. In securing a flute the advice of an impartial professional player is advisable.

The Care of the Instrument

1. Always wipe out the interior of the flute after using, with a cloth-threaded rod which is usually provided with the case. To reach the closed end of the instrument (the head joint,) fold a portion of the cloth over the end of the rod.

2. Do not leave finger prints and perspiration on the flute after playing. Always take the necessary extra time after playing to wipe off the surface of the instrument carefully before placing it back in the case. A soft linen cloth in the case will suffice for this purpose. Every player should take pride in the appearance of his flute. This same pride will be reflected in the quality of his playing.

3. At first, the student should not disturb the corked end of the instrument. With proper coaching he will soon learn how to remove, adjust, and clean it. Three or four times a year he should unscrew the end until it comes apart from the instrument, push the stopper toward the larger opposite end of the head joint, remove it and clean with cold cream, and replace. (The distance from the center of the blowhole to the stopper is 11 inches.) Usually the cleaning rod will have this distance conveniently marked near its end. If this is not the case the player can make his own stick or rod which will reach up into the head of the instrument. In case the cork has become shrunk and dried one should moisten it with cold cream or cork grease and then expand it from the heat of a match flame.

4. The mechanism on the flute should be lubricated at its working pivots with a fine grade of thin oil. Watch oil is best, but any thin machine oil such as "3 in 1" will do. The finer the oil the less it will become "gummy". Apply the oil to the working parts with the end of a small needle head or the end of a tooth pick.

5. A complete overhaul by a capable repairman is advised every two or three years, depending upon the care given it and the amount of usage.

Teaching Proper Embouchures

One of the biggest mistakes in starting a beginner is to allow him to try, without coaching, to blow the instrument. Almost surely in this case, he forms a faulty conception of lip placement which will take considerable effort to overcome. Different teachers use different approaches to the problem but I like the following:

1. Without the flute, have the pupil close his mouth into a limpid, gentle smiling position (not tight nor forced), place the end of his finger gently against the lower lip and gently blow straight out over the end of the finger, using the "te" or "tu" syllable as if removing a crumb from the tip of the tongue. This should be continued for several minutes before a mirror in order that the feeling of an even profile between upper and lower lip be realized and the habit formed. Any feeling of retracting the lower lip and blowing down over the lip is indeed a bad habit. The feeling should be that of projecting the breath easily between gently closed lips, in a direction somewhat parallel to the floor.

2. The second step is to place the flute to the lower lip in such a way that the inner edge of the blow hole is at the bottom of the red part of the lower lip. With the player's lips in an easily closed and smiling position this placement should allow the lower lip to cover about ⅓ of the blow hole. Using the "te" syllable and directing the breath toward the opposite side of the hole should give a gentle clear tone.

3. Above all, avoid forcing to get the tone. Forcing will cause buzziness, dizziness, and sharp intonation.

Above—Good lip formation for playing the flute: elliptical, short and narrow opening.

Below—Poor lip formation: long opening, too large, too much point.

4. The lips, with practice, will develop a tiny opening which should be elliptical in shape (see diagram), not "O" shaped.

5. Experimentation by turning the flute slightly more out and in is a good way to find the position in which the tone will best respond. Also, a slight change from right to left, or vice versa, may aid.

6. To play into the middle register the player should think of projecting a thin ribbon of air directly at the opposite edge of the embouchure plate hole. The more closed the lips and the more breath support from the diaphragm, the greater will be the force of this imaginary ribbon of air and hence the more brilliant the tone.

7. The tongue starts the tone by releasing quickly from just back of the upper teeth, not from between the lips.

8. The upper lip should tend to roll up and the lower lip should roll down in order that the air may pass through the moist inside portion of the lips. If the air passes over the rough portion of the lips the quality will be breathy and of poor timbre.

9. There is little tension in the edges of the lips. The upper lip is held somewhat as if in a sneer, the tension high on the lip near the nose.

10. When playing loudly or in making a sudden loud attack, more of the embouchure plate hole must be covered to avoid sharping. The same holds true also while playing in the high register. More corner lip squeeze is necessary as one plays higher. For high notes, however, the center of the upper lip should remain soft and limpid to avoid shrillness and harshness. For the low notes a feeling of yawning will help to open the throat. The stream of air should project at a greater angle downward than is the case for playing notes in the middle register.

Added Suggestions

1. To flatten or sharpen a tone the player does not roll his flute in or out. Instead, the lower jaw moves backward and forward for this purpose. In making a sudden *sfz* attack many players dip the head forward to avoid sharping.

2. For the sake of better tone quality the player is wise to tune the instrument on the low edge of the pitch and to bring the pitch "in" with a lift from the breath. The tone will generally have more resistance and richness under this plan than if the flute is tuned on the higher level.

3. Play through the center of the lips rather than through the opening which is off center unless the "Cupid's Point" is too pronounced. Usually the lips will gradually form themselves

with the opening in the center if an earnest attempt is made by the pupil.

4. The most common procedure for producing a warm steady vibrato is from the diaphragm, controlled by the throat. It should avoid a tight shaking or fluttering effect. Instead, it should be rolling and even—felt from the soul.

5. The proper distance from the stopper in the flute to the center of the blow hole is ¾". For the piccolo the distance is approximately ⅜ inch.

6. Refrain from pressure of the instrument against the lower lip other than merely enough to retain the instrument in its proper position.

7. To play the high tones of the flute use tension upon the cheek muscles. The lips should be well stretched but not rigid. Do not use a very strong air column but direct the air column almost straight across the blow-hole. A great mistake made by many flutists lies in the belief that the third-register tones require a larger and stronger air-column, whereas the reverse is true.

8. The importance of insistence upon correct fingerings cannot be overemphasized. Most fingering charts and trill charts are authentic.

In the framing of a usable course of study a teacher has the choice of several good books and materials in most of the stages of a player's development. With the pardon of several authors and publishers whose materials are equally good but are not included, I submit what I believe to be a very workable:

COURSE OF STUDY
for the
Flute Class or Individual

I. Beginning Stage.
- a. Rubank Elementary Method —Petersen 75
- b. Eck Method for Flute, Bk. I —Emil Eck....Belwin 1.00

II. Intermediate Stage.
- a. Supplementary Studies for Flute—Endresen. Rubank 75
- b. Eck Method for Flute, Bk. II —Emil Eck....Belwin 1.00

III. Third Stage.
- a. Advanced Method for Flute —Voxman....Rubank 1.00 (Lesson plans outlined in book. Both trill and fingering charts).

and
- b. Melodious and Progressive Studies Bk. I—Cavally.... .....Andraud 1.50

Arthur Williams' Oberlin Band with seven flutes highlighted on front row.

IV. Fourth Stage.
(listed somewhat progressively).
- a. Melodious and Progressive Studies Bk. II—Cavally.... .....Andraud 1.50
- b. Etudes for Flute, Opus 21— Andersen-Barrere ....Schirmer 60
- c. Etudes, Opus 33,—Andersen .....Schirmer 75
- d. Eighteen Exercises—Berbiguier-Barrere.....Schirmer 75
- e. Forty New Studies—Hugues .....Ricordi 1.50
- f. Etudes for Flute, Bks. I & II —Furstenau ....Fillmore 1.25 ea.

V. A Few Supplementary Studies.
- a. Bandman's Studio for Flute, Vols. I & II. Carl Fischer (Solo flute passages from standard band works)..2.50
- b. Seven Daily Exercises (scales, chords, etc.)—Reichert Cundy-Bettoney 75
- c. Orchestral Studies — Arthur Brooke .... Cundy-Bettoney 1.50

VI. Flute Duos.
- a. 56 Progressive Duos—Tallmadge-Lillya (Grades I — III) .....Belwin .60
- b. Six Melodic Duets — Garibaldi (To accompany III in outline) ....Cundy-Bettoney 1.00
- c. Progressive Duets — Kohler, Bks. I, II (Grades I-IV) ..... Schirmer 1.00
- d. Concert Duos, Op. 10 and 81 (Grades IV-VI) .... Carl Fischer 1.00

VII. Solos with Piano.
1. Solos to fit "II" of this outline.
- a. Melody—Bové .....Ditson
- b. Menuet No. II—Fair..Cole
- c. Andante from Piano Sonata No. I—Mozart-Isaac..... ..... Carl Fischer

2. Solos to fit "III" in outline.
- a. Menuet—Kuhlau .... Cundy-Bettoney
- b. Menuet from L'Arlesienne— Bizet.....Carl Fischer
- c. Andalouse—Pessard .... Cundy-Bettoney
- d. The Busy Bee—Scarmolin.. ..... Pro Arte

3. Solos of Grade IV.
- a. Orpheus—Gluck.Carl Fischer
- b. Allegretto—Godard ....Carl Fischer
- c. Adagio and Allegro from G Major Sonata — Platti-Waln ..... Kjos
- d. Polonaise and Badinage — Bach .....Carl Fischer

4. Solos of Grade V.
- a. Andante and Scherzo—Ganne ..... Belwin
- b. Scherzo Brilliante — Dorlay ..... Galaxy
- c. Valse—Godard .....Carl ..Fischer or Cundy-Bettoney
- d. Sonatas I to VI—Bach..... ..... Andraud
- e. Concerti in G and D Major —Mozart ....Carl Fischer or Andraud
- f. Concertino—Chaminade ... . Belwin

5. Solos of Greatest Difficulty.
- a. Nocturne and Allegro Scherzando—Gaubert ....Belwin
- b. Poem—Griffes ....Schirmer
- c. Cantabile and Presto—Enesco ..... Belwin

NOTE: The author of this article is indebted to Myron E. Russell, Iowa State Teachers College, for his fine article on flute which appeared in Etude Magazine, January 1946.

Clarinet Question answered on page 29.

The Beginning French Horn Player

MAX POTTAG
Chicago Symphony Orchestra

IN THE LAST ISSUE of the Instrumentalist the selection of the French horn was discussed. We are now ready to select and start the beginner.

Because the French horn uses the upper partials of the harmonic series more extensively than any of the other brass instruments, it is rather important for the prospective beginner to have a "good ear" and especially a superior tonal memory. Average or slightly thinner than average lips are preferable to heavy or thick lips. Excellent players possessing thick lips are the exception rather than the rule. Reasonably straight teeth are a definite asset in the playing of any brass instrument but here too one finds some notable exceptions to the general rule.

A good mouthpiece is of inestimable importance. It is advisable to start the beginner on a medium size mouthpiece, one which is neither too deep nor too wide. If a worn dime can be placed inside of the rim one may consider the width of the cup about right. At least three of the present day symphony players use a mouthpiece which is large enough for a penny, but these also are exceptional cases. A medium size mouthpiece is also characterized by a medium size bore or throat. After the beginner is well started it may prove advisable to change to a mouthpiece which varies somewhat from the standard or medium dimensions. It should be mentioned that the very deep cup with rather straight sides may be considered obsolete today, in spite of the fact that there still are a few professional players who prefer this type.

Placing of Mouthpiece

The placement of the mouthpiece on the lips deserves some attention. A majority of the players place two-thirds of the mouthpiece on the upper lip and one-third on the lower, some prefer to place it in the exact center, while still others prefer two-thirds on the lower lip. The writer prefers the first of these three. With advanced students who have developed an excellent embouchure using either the second or the third type, it is advisable not to change. It is always an excellent rule to encourage the student to experiment somewhat in the early stages in finding the best placement of the mouthpiece. It may be found that an off-center placement, either to the right or to the left of center, may prove advantageous. Though the appearance of an off-center placement is not desirable, the most important thing is not the appearance but the way the horn will sound. One encounters occasional horn players, particularly those playing the low fourth part, who prefer to place the mouthpiece inside of the red part of the lower lip instead of on the outside as is the usual case in the playing of all brass instruments. This rather uncommon practice may facilitate the playing of the lowest tones of the horn, but it will also interfere with the playing of the highest tones; so at least for the beginner this method is definitely not recommended.

The left hand position for holding the instrument will vary somewhat with the type of horn used, whether it is a single or a double, or whether it has three, four or five valves. With the three valved single horn the thumb and little finger are used to hold the instrument; in fact, the horn may be held comfortably with the left hand only. With the double horn or the four valved single horn, the thumb needs to be relaxed so that it may operate the thumb valve with ease. The fingers, other than the thumb, should be relaxed also, slightly curved, and in line with the valve levers.

It is the writer's opinion that all horn playing should be done with the player seated except occasionally when long sustained tones and special breathing exercises are practiced. Even in solo playing, the slight advantage in appearance of the standing position is more than offset by the superior playing possible while seated. Obviously, the player should sit erect at all times.

Position of Hands

There is not complete agreement as to the best position of the right hand inside the bell. The most practical appears to favor placing the hand against the opposite side of the bell, away from the player. It is important that the tips of the fingers be straight. The opening of the bell is closed with the palm of the hand so that the base of the hand is about one-half inch away from the side of the bell nearest the player. Each individual has to find the most desirable exact opening to be used. The purpose of partly closing the bell is to produce a more mellow tone than is possible with an open bell. The right hand position is also altered for adjusting the intonation. This subject will be treated fully later. A definite factor in favor of the position just described over other positions is that muting or stopping is easier. It should be mentioned that a different position is desirable for the beginner and for use in playing while standing or marching with a band. This position permits the base of the right hand to rest against the side of the bell nearest the player with the first knuckle of the thumb resting against the top of the bell. With the fingers slightly cupped and apart, the tone will come through with the desired quality. This position of the right hand will be found easier for the beginner than the other one and can be used on the march. Nevertheless, before long the player should be introduced to the more preferred position. After all, the principle function of the right hand is to control the tone quality and intonation and not to hold the instrument. Care should be taken that the player using the preferred position does not let the weight of the hand and arms rest heavily against the lower side of the bell, but to have the right hand tend to support the instrument in the direction of the lips.

The player's head may bend slightly forward, but not too far. This will vary somewhat between individuals, depending upon the formation of the teeth. Under any and all circumstances the best playing position is one which is comfortable and permits a maximum of relaxation, ease in breathing and technical facility.

The GRADE SCHOOL INSTRUMENTALIST

CHARLES S. PETERS
Joliet, Illinois

BAND PARENT CLUBS

When the parents of the youngsters in the band unite, they exert a helpful and powerful influence: but they may go too far.

THERE are no boosters of musical activities more loyal than the parents of the participating students. They are the ones who can see and appreciate the values of music and bands and orchestras. Most of them become very enthusiastic, and welcome an opportunity to help promote the welfare of school music organizations. Such a club is beneficial as it unites an interested adult body which will support the organizations to a marked degree. The association of parents with a common interest is socially stimulating. They not only will be able to help financially through various money-raising projects, or help influence public opinion and the school board in the direction of adequate support, but will have a good time doing it.

Occasionally, however, their very enthusiasm may carry them to a point where they interfere with the best interests of the children. The director must, however, see that the club's activities are entirely outside the department, and that they do not enter into the administration of the school program. The director must establish such a reputation for administrative integrity that he will not obligate himself for special favors to such organizations.

Officers, Committees

If space permitted I would like to reproduce here a model parent club constitution. Such a document is a necessity for defining the duties of officers, as well as their limitations. The major points are the name of the parent club, objects, meetings, officers, committees, elections, handling of funds, and provisions for constitutional amendments.

An important committee which may well serve as the board of directors is the finance committee, of perhaps five members. Other important committees are those on publicity, transportation, ways and means, and arrangements. "Arrangements" refers to the housing and care of the band members upon their arrival at the designated points of the various contests and concerts.

Finance

Trips represent an important type of extrinsic motivation in the musical careers of grade school children. To the ways and means committee may be designated the task of raising funds for such trips, as well as for instruments, uniforms, summer camping projects and other expenditures. Our financial report for last year showed a total income of $5,779.23, $500.00 of which was from the board of education; $1914.43 from the proceeds of well-advertised concerts; $1759.49 from donations; and the balance from rummage sales, parties, dues and other sources.

Expenditures authorized included $382.49 for music, instruments and repairs; $421.50 for contest expenses; $62.20 for secretarial help; $206.79 for picnics and parties; and $1,419.93 for a trip to the southern part of the state to play at the Illinois Music Educators clinic, and other items; total expenditures, $3,206.34.

The promotion, managing and financing of these projects might not have been possible without an interested, well-organized and efficient parents club.

Interesting parents meetings arranged by the entertainment committee may well include a twenty-minute concert by the band, association business, a speaker, and games and refreshments ad libitum.

I have had the opportunity to visit many successful musical organizations both with and without parents clubs. Concerning the debateable question—to have or not to have a parents club?—each director, each school administration and each community will have to answer this question for themselves. Under the present set-up in Joliet, our band parents organization is indispensable.

DON'TS

For Film Users

Don't use a film for mass showing. Show it to one group or class at a time. A film is meant for thoughtful study and discussion.

Don't use a film unless you have seen it yourself, or have seen or heard it recommended in a reliable magazine or by a responsible music educator.

Don't allow students to interpret film showings as a form of entertainment. A film is a glorified textbook.

Don't allow films to be shown without proper "tuning." As with a radio receiver, the dials must be constantly and repeatedly adjusted for volume and tone (treble vs. bass).

Don't use a projector that is ready for the junk pile. You will get better sound out of a good projector than out of one that is cheap, worn out, or badly in need of overhauling. Machines are machines.

Don't show a film without discussing its content and purpose before, after, and between showings. After first showing and discussion, discuss the film and show part or all of it again immediately, then discuss some more. One reel per class hour is generally enough.

STRING clinic

RALPH E. RUSH
University of Southern California

MINIMUM BASIC REQUIREMENTS FOR TEACHERS OF STRINGED INSTRUMENTS

IN OPENING a clinic discussion for string teachers, probably the best place to start is with the prerequisites to string class teaching. All teachers of experience have found that they must study hard and long to become experts in all phases of string teaching and there are probably few teachers who feel that they know all the answers to all the problems. Young cadet teachers and experts on woodwinds or brasses usually feel inadequate to this task and hence find ways and means of avoiding the many problems that arise in teaching a class containing violin, viola, violoncello and double bass. However, there are certain basic understandings and appreciations that will give any good teacher a fine start in handling these instruments in class. If you can check the following list and feel a certain amount of confidence in your ability to cope with each problem, you are potentially a qualified teacher to proceed with string class teaching. If you have certain deficiencies, this list may help you find them and so remedy the situation.

In understanding the String Family you should have—

1. Knowledge of the proper care and upkeep of each of the instruments of the violin family. Each separate instrument has certain specific requirements, of course, but in general by reading the first two or three pages of any class method in string class teaching, this information can be secured.

2. Understand the function of, and correct name for all parts of each instrument and its bow. By visiting a violin-maker's shop and observing the care and detail that artists of this craft have developed, one will certainly become aware of the importance of this problem. When we consider the fact that in each violin there are *seventy* different parts, it would seem important to name the *essential* parts correctly, if for no other reason than to be able to ask correctly for any part needed when making repairs or replacements.

3. Knowledge of why the height of a pupil, the length of his arms, the size and span of his left hand determines the size of the instrument he should use. The physical and musical qualifications necessary for students of the strings should be one of the first matters considered by the teacher. As most teachers know, there are half-size, three-quarter size, seven-eighth size and full size instruments, but how many teachers know who should use which?

4. Knowledge of how to construct a fingering chart in any or all of the various positions for each of the instruments. In a future article, the writer will give his plan for showing finger patterns as they pertain to the whole and half steps on the fingerboard, how these fingerings are read in staff notation, and how they are related to pitch in a key-board instrument. Did you know that all the instruments of the family use the same plan for naming each of the seven major positions?

5. Knowledge of the various styles of bowing used by string players and how these bowings are used in orchestral playing. There are many exercise books devoted to the problems of bowing but basically there are only three different styles.

6. Knowledge of the common faults found in players of the strings. Such faults as bad intonation, poor playing position, wrong bowings, difficult fingerings are some of the most necessary topics to be solved in any string clinic. Ability to correct these faults is most essential to good teaching.

7. Information on the development of the Seventeenth Century family of violins from the Fifteenth Century Troubador Fiddle through the "Chest of Viols" of the Sixteenth Century is very important to teachers of the strings. This historical background should be a part of the training of all music teachers both choral and instrumental. Most writers agree that the viola was the first member of the violin family to develop and the cello was the last. Proof of this will be found in consulting early Beethoven scores where the cello was not yet accepted.

8. Familiarity with the life and works of Gasparo Da' Salo (1542-1609), Antonio Stradivarius (1640-1737) and Francois Tourte (1747-1835) should be common knowledge to any teacher dealing with the instruments they perfected.

9. Appreciation of a few outstanding contemporary performers on each instrument of "The Grand Quintet." In this day of radio, recordings and recitals, no teacher can claim exception from some information about, and an appreciation for the great contemporary artists performing on the stringed instruments. A conception of the ideal tone, the artistic interpretation, and the master touch on the strings can only be attained by attending recitals and listening to recordings and radio programs.

10. Information on several books dealing with the stringed instruments that can be recommended as interesting and valuable reading to young students of the strings. Much more has been written about the stringed instruments than any of us can take time to read, but the searching mind of a bright young string player should be encouraged to inquire into certain sources to find out more about his instrument and the facts pertaining to the playing of it.

11. Some knowledge about the selection of bows and information about rehairing, use of rosin, and washing bow hair will aid a great deal in securing a better tone on the instrument.

12. Understand the difference in the size of strings used for each instrument and how to select good strings.

If these suggested twelve basic requirements have started you to think about your own qualifications, they have served the purpose of this article. Please send in questions or problems to the editor for future discussions.

Now in closing, let us quote from Thomas Mace's "Musicks Moment" written in 1676 but still just as good in 1946: "Now being thus far ready for exercise, attempt the striking of your strings; but before you do that, arm yourself with preparative *Resolutions* to gain a *Hansom, Smooth, Sweet, Smart, Clear* Stroak; or else play not at all: For if your viol be ever so good, if you have an unhandsom, harsh, rugged, scratchy, scraping stroak, your viol will seem bad and your play worse."

DENTISTRY TO MUSIC

"In these days, when musical therapy is so widely discussed, we must not forget the methods of old-time street dentists. They employed a drummer and a cymbal player and sometimes a horn player. When the crowd gathered around the stand and the dentist adjusted his forceps, he signaled his band to blare away, and in the roar of sound, the dentist gave a yank which removed the offending tooth to the accompaniment of a clash of the cymbals. The patient's yells were drowned in the din and the 'dentist' then made a 'spiel' upon the marvels of painless dentistry."—*The Etude*, January 1946.

AS OTHERS SEE US

A little boy at a symphony concert was much concerned by the extraordinary gyrations of the conductor, who threatened, cajoled, bullied, and implored his men with no uncertain gestures. His mother, after the symphony, asked him if he had enjoyed the concert. Gerald answered, "I like the real clowns at the circus better."

In Coming Issues

Tests

ACHIEVEMENT and aptitude tests may be divided roughly into two classes: those of the "audio" variety which are given with the phonograph or with the examiner at the piano, and the objective type of written test. Some form or adaptation of one or more of these tests are used in many high and elementary schools, and their use is becoming almost universal in the better colleges and universities.

A discussion of this type of test will follow in an early issue.

Articles

The following are among articles that will appear in the next or an early issue:

The Use of the Tongue in Brass Instruments, by Howard Deye.

The Michigan Plan for Reviving Strings, by Elizabeth A. H. Green.

Preparing for a Career in Public School Music, by Gene Chenoweth.

With or Without the Baton, by Winthrop P. Tyron.

Control in Conducting, by A. D. Lekvold.

How to String Instruments, by Chelsea Fraser.

'Rithmatic and Rhythm, by Leon D. Sorlien.

Music Education versus Professional Playing, in which Arthur Wolf, a former school band director, now a big time dance band player, weighs the pros and cons.

Summer Music Camps — what, who, where and why.

How to Teach and Play the Cello, by Louis Potter.

Every issue: Woodwind Clinic, Brass Clinic, String Clinic, Percussion Clinic, Care and Repair of Instruments, the Grade School Instrumentalist, Mr. Administrator, Listen, Music Reviewed, Books You Should Look Into, Classified Shopping News, Pictures and Cartoons.

Any issue: Bibliography of Materials, The Most Useful Overtures, The Most Popular Methods.

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TIME OUT!

Conductor at a children's concert: "Jazz might be defined as an irregular movement from bar to bar." Junior, aged ten, to his mother beside him: "Mum, isn't that what Pop used to call a binge?"

VIOLIN VIRTUOSOS ARE GOING MODERN

It may come as a surprise, if not a shock to some to learn that the famed "Old Master" violins are *losing their tonal strength*, due to disintegration of their wood cells because of age.

Yehudi Menuhin and other famous violinists have had the best modern makers create replicas of their aged masterpieces, using newer and more robust woods. For the health of the box office, many artists play their $50,000.00 originals at concerts, but practice secretly on their modern instruments.

• • •

It is commonly believed that the violin has never been improved. *This is not true.*

Did you know that Antonio Stradivari and his rival, Gesu Guarneri, *nailed* the necks of the instrument to the bodies? Modern violin makers have replaced these necks with modern joints. The original bass bars have been removed in favor of longer and heavier ones. Other improvements in the art of violin making have been made by the Old Masters' successors.

• • •

***Fraser hand-made violins* are modern in every respect. They are made from old woods which have attained their acoustical peak, yet still retain their tonal vitality. Their workmanship is practically faultless.**

Fraser violins *do not need* years of "playing in" to render them sonorous and soulful of voice. They are delightfully responsive on every string and in every position when first purchased.

The Fraser folder on "Old and New Violins" is free for the asking. Address a postal card to—

CHELSEA FRASER

Master Violin Maker

2025 Stark St., Saginaw, Mich.

How to Fit a Violin Soundpost

The soundpost of a violin is not just a brace, but the nerve center of the instrument. The master violin maker here tells how to fit and adjust that important part.

CHELSEA FRASER

IF THE TONE of a violin is unsatisfactory, give attention to the soundpost. It may be made of the wrong wood; it may not have its ends beveled for a good fit against the top and back of the instrument; it may be set in the wrong place; or it may press too tightly against the plates (top and back), thus preventing their free flexation. You will be surprised at what a difference in tone a soundpost will produce in any violin no matter how cheaply or how perfectly constructed the instrument may be.

Through the right *f*-hole, insert a curved narrow strip of thin cardboard or heavy paper so that the inner end will come against the soundpost near its top. Place a mark on the strip where it emerges from the *f*-hole, withdraw the strip and place it on top, opposite the notch in the *f*-hole, with the mark at the edge. The end of the strip should reach the ankle of the bridge foot. If it falls short, the post is too short and should be pushed down and shaken out as useless. If the post is too far in to set directly behind the ankle, it needs shortening and replacing.

New Soundpost

A new soundpost is not difficult to make if you have a small piece of spruce handy. Cedar or white pine are too soft; yellow pine and hardwoods too hard. The straighter and closer the grains in your strip of spruce the better. The length should be 2½ inches or more. First, plane or whittle it out so that it is 7/32 of an inch square, as at (A), in the illustration. Then bevel off the sharp edges, as at (B), when the stick may be sandpapered round.

To determine the right length of the post, insert one end in the upper eye of the right *f*-hole (C) and with the lower end of the post contacting the inside of the violin's back, place a mark on the post where it emerges from the top. Cut off.

Both ends of the soundpost should now be beveled to match the inner contours of the plates against which they are to rest. The bevel is but slight, and is made with a sharp knife (D and E) so that the grains of the wood appear as shown at (E).

Setting Tools

If you have no post setter or setters, a set can be made easily. Do not use twine; a good job of setting cannot be done with such a device. Use heavy wire, such as can be cut from an old coathanger, and sever with a flat file, first making notches, then breaking apart. At (H) is shown the completed prong setter. For this, have the wire 8½ inches long. At one end, file both sides of the wire to a thin edge (I) so that it will enter the soundpost easily. At the other end form a loop or handle. Bend the prong end a little, to permit it to operate through the *f*-hole when the post is impaled.

A similar length of wire is used in making the hook setter, shown at (K). The hook, formed with pliers, should be large enough to enclose the soundpost easily. At the other end a handle is produced. This setter must also be bent to accomodate itself to working the post about in the violin.

It is probable your new soundpost will be too long when first tried in the instrument, but not very much so. To test it, insert the prong setter in the grain side of the post about ¾ inch from the upper end, as at (J), pressing the prong in firmly. Make sure that the grains of the post follow the line of the setter and do not cross it. This will bring the grains of the post crossing those of the top when the post is finally in position, which produces better vibration.

Place Carefully

While on the prong setter, the post should be pushed in the violin to about its middle, and at a fore-and-aft position so that it will be about ⅛ inch behind the bridge location. If the post is too long, it will not straighten up. In that event, withdraw it, still attached to the prong setter, and remove a little wood from one end or the other, being careful to establish a new bevel to accord with the original one. You may have to reinsert, withdraw, and trim down, a half dozen times before the post is exactly the right length.

When correctly fitted, the post should stand upright ⅛ inch directly behind the ankle of the right foot of the bridge, as shown at (F) and (G). It should not be so tight, with the strings untensioned, that it will not move readily, nor yet so loose that it will fall over when the prong setter is wriggled out by a gentle up-and-down movement. In making the adjustment, the hook setter is used to pull the bottom end of the post forward when needed. It is really a straightening tool, the prong setter doing most of the placement work. A little practice will make one quite adept at installing a new post or resetting an old one.

While the position shown in the accompanying diagram will be found correct for violins which are uniformly graduated in their plates, some cheap instruments are so uneven in thicknesses that slight shiftings of the post may bring better tonal results from them. If the E or A strings seem weak, improvement in tone may be expected if the post is moved nearer the right side of the violin. Should more strength of tone be desired on

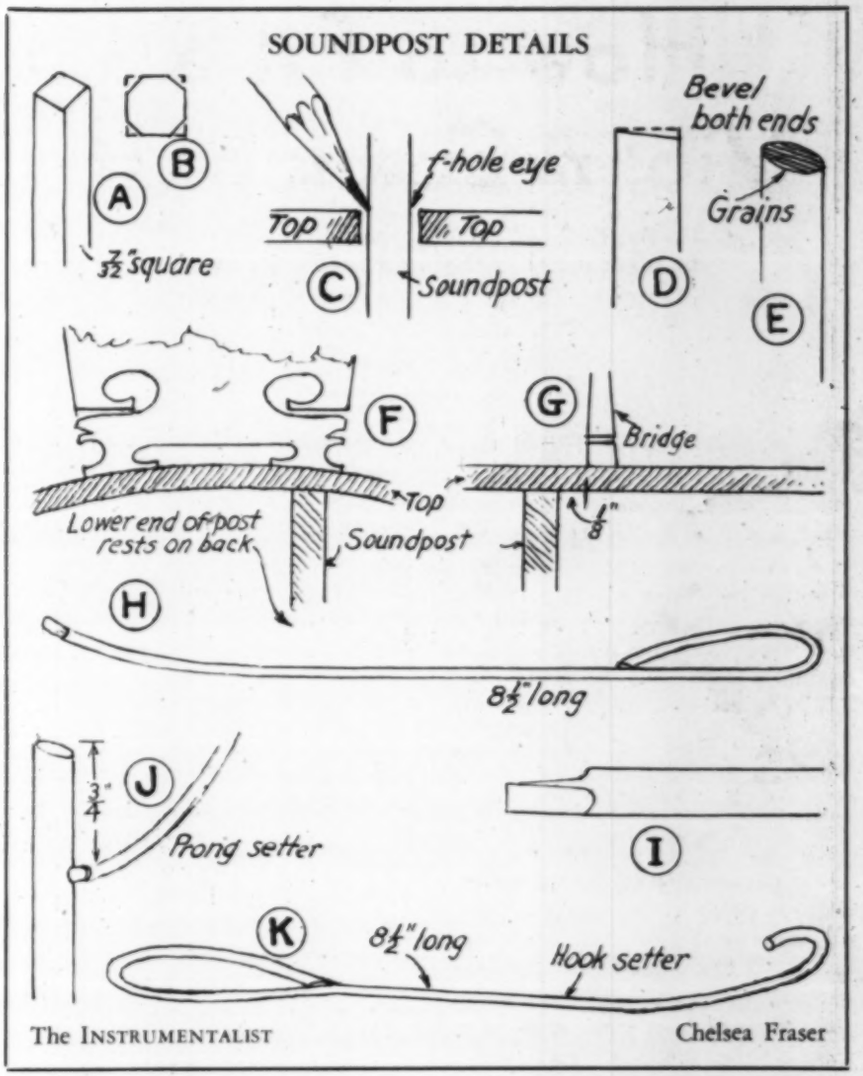
the D or G strings, the post should be moved toward that side. If the tone is not mellow and sweet enough, try setting the post farther back of the bridge, which causes the top to flex more and stir up the air more inside the body. Under no circumstances put the soundpost directly under the foot of the bridge, nor in front of it.

Larger Instruments

As with the violin, soundposts for the viola, cello, and double bass should be made of fine-grained old spruce or white pine. The diameter ought to be such that the post will easily go through the *f*-holes of the respective instruments at the central portion of the hole, and the length should be sufficient for setting up the post in its proper location.

The distance back of the right bridge foot for this location is regulated by the diameter of the soundpost. The rule is to place the post about half its diameter back of the bridge. At least, the post should *never* be set *more* than its full diameter to the rear.

While the violin and viola can be held in the hands in setting a soundpost, it is obvious that a cello or bass will have to rest on two chairs or benches during the process. The post should be impaled upon the prong of the setting tool, then admittted through the slot of the sound-hole, never through its eye.



Just As You Say!

F or B♭?

New Student: "This horn sounds like it's lined with hair."

FIRST METAL CLARINET

Teacher: "Where is Billy today?"

Student: "You mean that boy with the iron clarinet?"

—*L. O. McCollum, Gastonia, North Carolina.*

NEW INSTRUMENT?

FOR SALE—Two 2nd violins, good condition. Phone 4202. Item in a Columbia, Missouri, Newspaper — Lloyd Blakely, Columbia, Mo.

Note—One dollar will be paid for each item published in this column. Topics are limited to sayings or incidents involving music participants and/or matters pertaining to music. Preference will be given to those items which are vouched for as true and hitherto unpublished. Address "Just As You Say," c/o The Instrumentalist, Box 512, Glen Ellyn, Illinois.

MUSIC BUSINESS UP

Fifty major music publishers did a 23-million dollar business in 1946, and 200 million dollars was spent for classical recordings, according to an article by George Tucker in the Washington Post.

Other items in the music business were estimated as follows: motion picture musicals, 9 million; radios, 600 million; juke box income, 250 million; new pianos, 200 million; orchestra and band instruments, 40 million; ballet, 1 million, and choral groups, 1 million.

No figures were given for symphony and other concerts.

WE ARE EXAMINED

The paper on which The INSTRUMENTALIST is printed is the best on the market, as is the typography, presswork and engraving — so reports a reader who examined us with microscopic and other scientific tests.

SCHOOL EXPANDS

The VanderCook Music School, Chicago, has responded to the "overcrowding" situation by expansion which will make possible the admission of forty additional students at the opening of the second semester in February. Both regular and Saturday courses are offered for GI's and others.

COMPOSITION AWARD

John Klenner of Huntington, New York has been named winner of the Coleman-Ross first annual competition with his "Allegro and Air" for oboe and string orchestra. He will receive a cash award of $200, publication contract, and guarantee of five orchestral performances with Joseph Rizzo, solo oboist of the Los Angeles Philharmonic Orchestra, Alfred Wallenstein, conductor. Albert Tepper of Boston, Massachusetts received honorable mention for his "Concertino."

THE EXPERTS DISAGREED!

**PRESSURE? — RELAXATION? — VIBRATO?
SHAKE YOURSELF OR SHAKE THE HORN?
COUNT THE VOTES AND—
MAKE UP YOUR MIND!**

HOWARD W. DEYE
Supervisor, Pendleton, Oregon

ON MY DESK were three magazine articles by three outstanding cornetists. These articles stated emphatically that the cornet mouthpiece should be placed: (1) equally on both lips; (2) more than half on the upper lip; (3) more than half on the lower lip. Each author proceeded to prove, with convincing logic, that his position was best.

It seemed to me that here was the clue to a worthwhile research problem. It would be interesting to find out how nearly the experts agreed on the various theories of wind instrument tone production.

Questionnaires

Extensive reading, followed by careful selection, rewording, and combining, produced between thirty and forty controversial statements for each of the various wind instruments. Questionnaires, in true-false form, were filled out and returned by well known performers and teachers. These authorities ranged from school band directors to symphony musicians, and many were kind enough to qualify their opinions with invaluable comments.

The chart contains a few of the questions sent to brass experts. The scores were compiled from forty-four questionnaires. Trombone and baritone scores are combined and listed after "trombone."

Questions	Answers		
	Instrument	Yes	No
1. Draw the corners of the mouth in towards each other slightly, resulting in a puckered position.	Cornet	8	3
	Horn	7	4
	Trombone	6	6
	Tuba	4	2
2. The lips should not be drawn back as if smiling.	Cornet	8	3
	Horn	8	3
	Trombone	6	5
	Tuba	4	2
3. Mouthpiece pressure should be only enough to prevent air from escaping, and to hold the mouthpiece steady.	All	40	3
4. Work constantly to reduce amount of pressure on high notes; there is little danger of not using enough.	All	42	2
5. Most amateurs use too much pressure.	All	42	2
6. Use of the "no pressure" method can be overdone to the extent that the tone suffers.	All	40	4
7. For the average player, the mouthpiece should be more than half on the upper lip.	Cornet	2	9
	Horn	9	2
	Trombone	5	7
	Tuba	0	6
8. For the average player, the mouthpiece should be more than half on the lower lip.	Cornet	5	6
	Horn	2	9
	Trombone	5	7
	Tuba	3	2
9. For the average player, the mouthpiece should be half on each lip.	Cornet	5	6
	Horn	5	5
	Trombone	5	7
	Tuba	2	3
10. Mouthpiece position depends on the individual; accordingly any of the three above positions may be correct.	Cornet	8	2
	Horn	9	2
	Trombone	8	3
	Tuba	4	2
11. The lower jaw should be thrust forward until the lips are even.	Cornet	9	4
	Horn	8	3
	Trombone	10	1
	Tuba	6	0
12. The lower lip should be slightly behind the upper lip.	Cornet	4	8
	Horn	4	6
	Trombone	4	7
	Tuba	3	2
13. On horn, the *setting on* method is preferable to *setting in.*	All	26	2
14. No tone is properly produced unless it is produced easily and without strain.	All	43	1
15. The throat should be open and relaxed.	All	44	0
16. A moderate vibrato is permissible in legato solo playing.	All	39	5
17. Vibrato should be produced by shaking the hand on valve or slide.	Cornet	11	2
	Horn	2	9
	Trombone	0	12
	Tuba	4	1

18. Vibrato should be produced by movement of the lower jaw and lip.	Cornet	5	8
	Horn	3	8
	Trombone	8	3
	Tuba	2	3
19. For best results, the player should select the largest mouthpiece he can comfortably play.	Cornet	3	7
	Horn	7	2
	Trombone	5	5
	Tuba	4	2

Summary

The length of this article does not permit the reproduction here of the significant comments made by the various brass authorities. The following paragraphs do, however, express the general opinion as contained in both the comments and the chart.

1-2. About sixty-five percent approve the puckered embouchure, but many stress the necessity for some tension at the corners of the mouth. Avoid extremes in both styles.

3-6. Brass instruments cannot be played without some pressure, but the performer should learn to use as little as is consistent with good tone production. The goal should be avoidance of the "strong arm" system, in favor of tone control through precise adjustment of lip muscle tension. The lips should have a maximum of freedom. High notes require more pressure from mouthpiece and diaphragm.

In answer to questions (not listed) as to how mouthpiece pressure should be distributed, horn and tuba teachers would divide the pressure equally on both lips, or most on the upper lip. There is no agreement about the other brasses, except that half the cornet teachers would equalize pressure.

7-10. Mouthpiece position is partially governed by individual characteristics. In general, avoid placing more than half of the cornet or tuba mouthpiece on the upper lip. Place at least half of the French horn mouthpiece on the upper lip; more if practical. Any of the three positions may be correct on trombone and baritone.

16-18. There is considerable difference of opinion as to the proper method of producing vibrato, although most agree that it should be used sparingly, and then only on long tones or legato solo playing.

Most cornet and tuba teachers prefer the hand vibrato, although a few use the lip vibrato. Horn teachers are generally opposed to any kind of vibrato, except for a very slight, natural breath vibrato. The slide vibrato on trombone is condemned. Trombone and baritone players seem to favor either the lip or breath vibratos. A considerable number of brass teachers advocate use of the breath (diaphragmatic) vibrato on all brasses. This style has been defined as controlled variations in the intensity or pressure of the airstream.

When experts disagree on so many points, one must conclude that there are more ways than one to produce a good tone on a brass instrument. In the words of William F. Raymond:

"It is not possible to formulate an inflexible standard in the teaching of wind instruments. We cannot standardize methods any more than we can standardize human personalities. All successful teachers will, therefore, subordinate rules to results."

SALARIES IN TEACHERS COLLEGES

IT IS of first importance that our teachers colleges shall be well staffed with men and women of outstanding ability, character, purpose, and preparation. This result cannot be achieved until salaries in these colleges are greatly increased. The NEA Research Division has performed an outstanding service in its recent bulletin, *Salary Schedules in Colleges for Teachers Education 1945-46.* Minimum and maximum salaries are tabulated by institution for most of our teachers colleges. The best schedule is that of the New Jersey state teachers colleges, which is as follows:

	Minimum	*Maximum*
Professor	$4800	$6000
Associate Professor	4000	5200
Assistant Professor	3200	4400
Instructor	2400	3600
Assistant Instructor	1800	2400

To bring the salaries of teachers colleges faculties and schools of education up to adequate standards is one of the first tasks facing the presidents and faculties of those institutions. It may well be accomplished by working thru the various state education associations, which are in close touch with the legislatures and which are in a position to present this problem effectively to the people of the state.—*NEA Journal.*

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The Care and Repair of Instruments

Osmund Gihle

RE-CORKING JOINTS OF WOODWIND INSTRUMENTS

BEFORE STARTING the job of re-corking one should have the following material ready:

Strips of cork 3/32 inch, 1/16 inch, and 3/32 inch in thickness.
Stick shellac or tube cement-shellac.
Medium and fine sandpaper or emory cloth.
Sharp bench knife.
Razor blade knife.
Teaspoon.
Six inch steel rule or other straight edge.
Alcohol lamp or Bunsen burner.
Wood mandrel of the size of the bore of instrument.

Wood or Ebonite Instruments

After removing the old cork from the joint with a knife, it is advisable to clean the joint with a rag which has been soaked in alcohol. With the aid of a sharp knife and the straight edge, cut a strip of cork having the exact width of the joint on which it will be fitted. Make this strip 1/4 inch longer than the circumference of the joint in order to permit making a lap-joint where the ends come together. Cut the beveled lap-joint either with a knife or by pulling the cork over sandpaper while applying pressure with the index finger.

Place a little shellac in a teaspoon and heat it, being careful not to burn the shellac. While holding the strip of cork in position on the joint with one hand, with the other pour a little of the melted shellac between the cork and the joint; while the shellac is still soft press the cork against the joint and roll it on. Take care not to burn the fingers with the hot shellac. Start this operation at the center of the cork, then proceed first towards one end (the one that lies flat against the joint) and then towards the other end (the one which will overlap). As soon as the shellac has cooled the cork is firmly in place. Trim off any protruding shellac. The razor blade knife is used to trim the cork where it is overlapping so that it is the same as the rest of the joint. The edge of the cork on both sides is trimmed down at an angle of forty-five degrees. The cork is next sanded down. For this operation the instrument can be held between the knees while one applies narrow strips of sandpaper to the cork in the manner of shining shoes. For best results it is much better to have a mandrel to assist in holding the instrument. The body pushes the instrument lightly against the mandrel and thus releases both hands for sanding. Regardless of which method is used, apply the medium grade sandpaper (or emery cloth) first, followed by the fine grade. A slight taper toward the end of the joint will give the cork the desired shape. Before attempting to put the instrument together, apply a liberal coat of cork grease to the new cork joint.

For the beginner who has never replaced the cork on a joint it is preferable to use *tube cement* instead of shellac, as it is easier to work with. After having cleaned the joint and cut the cork to the desired width, length and beveled edges, apply the cement to the joint and tie the cork on with strong string (a rubber band will do). Leave on the instrument for at least twenty-four hours so that the cement is thoroughly hardened.

Metal Clarinets

Most metal clarinets will require cork 1/32 inch thick for the joints. Instead of heating the shellac in a spoon as was described above, heat the joint, rub the stick shellac against it, and immediately place the cork on the joint. In order to place some shellac on the beveled joint, place a little shellac on the end of a heated knife. Wind the cork on the joint with a string, then hold the inside of the joint over the flame so that the shellac is melted slightly, thus making sure that the shellac has taken a firm hold of the metal joint. The procedure for finishing the job has already been described.

Saxophone Neck Corks

Using 1/16 or 3/32 inch cork, proceed exactly in the same manner for replacing the saxophone neck cork as we described above for metal clarinets. It is necessary to try the mouthpiece often so that one is assured of a perfect fit.

Questions Answered

Mr. G. Asks:

"How do I remove stuck valve caps from my trumpet so that I will not have marks or scratches on my instrument?"

Answer—Never use pliers. Take the rawhide mallet and lightly tap the edge of the cap all around. If this fails, place some penetrating oil on the offending cap threads, then heat it slightly over your lamp. Repeat the use of the mallet. After removing the cap put a little vaseline on the threads to avoid a recurrence.

Mr. N. A. asks:

"How do I remove a stuck mouthpiece from my trumpet?"

Answer—Never use pliers. Place a few drops of penetrating oil where mouthpiece goes into the tubing and heat this part over your lamp, being careful not to heat the tubing so much as to melt the solder. Let it cool and repeat the operation several times. Next place the ferrule (raised part on end of tubing) on a solid surface and hit it at various places (while turning the tubing) with the rawhide mallet. If this operation does not remove the mouthpiece, hold the instrument with mouthpiece down over a cushion and strike the sides of the mouthpiece a number of glancing blows with the rawhide mallet. If the mouthpiece does not drop out the instrument should be sent to a repair shop.

Since stuck mouthpieces are rather common it is highly desirable for every school to own a mouthpiece puller. This rather inexpensive instrument will save a great deal of trouble and will soon pay for itself, if not in actual dollars and cents, certainly in services performed.

To Play Is Not Enough

"LIGHT TO THE EYE, AND MUSIC TO THE EAR—"

RICHARD DANIELS

TO PLAY is not enough.

This may seem a strange statement to those up-and-coming, modern band or orchestra directors who labor long (and often loud) to achieve a "perfect" performance.

But, let me ask you, are you one of these "severists," who perform the most rigid classics with your players garbed in the plainest clothes? Are you one of those conductors who shun stage craft in any form? The ultimate goal of such directors is the string quartet, in which nothing physical must detract from the music. Everything must be 99 44/100ths per cent pure—music.

Or, on the other hand, are you a "showman"? Band directors have a tendency to be the most extrovert-ist of all extroverts. Their ultimate goal is the panoply and pageantry of a football maneuver, complete with electric illumination, sky rockets, roman candles, flags, rifles, and beautiful majorettes. If all these can be used in the performance of a good noisy rendition of Bombasto, that is the performance par excellánce.

But surely there must be a happy medium between these two contrasts. Surely it should be well for all of us to strive toward this goal. That's why I say, "To play is not enough."

Tallmadge Educates Audience

You are aware, of course, that ever since school bands and orchestras began playing operatic and symphonic music, one of the conductor's chief problems has been to educate the public to the appreciation of such music. What have you done to raise the level of your audience appreciation? J. Irving Tallmadge, director of Proviso Township High School's 100-piece band at Maywood (Illinois), has put it aptly: "If you educate your audience, you can play anything you want; if you don't educate it, you will always have to play music on the same plane."

Proviso's band, under the capable direction of Mr. Tallmadge for the last 20 years, has attempted to find the solution by dramatizing music in such a way as to make it an integral part of the audience's participation; in short, to make it appeal to their entire aesthetic nature. With the enthusiastic and accurate cooperation of the art department, the band has presented Saint-Saens' *Phaeton;* Wagner's *Wotan's Farewell* and *Magic Fire Music;* the coronation scene from *Boris Godunoff;* Elsa's Procession from *Lohengrin;* the Grail scene and the Good Friday Spell from *Parsifal,* which has been generally regarded as the ultimate in music.

In this manner, Mr. Tallmadge has achieved a happy medium in band presentations and at the same time has educated his audiences to such a level that year after year they overflow the auditorium for repetitions or still more colorful endeavors. That's why I repeat, merely "To play is not enough."

But this raising of the audience level has not been achieved overnight. At first Mr. Tallmadge tried lengthy program notes. But these were never definite enough to be entirely satisfactory. In more recent years a narrator told simply what the scenes and the music represented. This was more satisfactory and can be done in schools of any size. But the ultimate in audience appreciation has come via these dramatized, soul-lifting scenes, representing music, narrator, and stage settings.

There are dangers and pitfalls, however, which must be avoided in attempting to achieve these effects. Simplicity and authenticity must be the keynote of all endeavor. Specifically, there are two kinds of pageantry. One is the irrevelant spectacle; the other, with which we are concerned, is the scenic effect which contributes earnestly and sincerely to the understanding of music.

Here again, such effects need not be used by a string quartet because the audience to which that group plays is already trained to the enjoyment of serious music. But the possibilities of these scenic effects are infinite. For example, I'm sure that you have heard or have used *Schwanda, the Bag-Piper,* when it was played as a sober piece of music. Now, *Schwanda* is a humorous story of a robber, a bag-piper, and the Devil, and most of the scenes are in the plush, upholstered lounge of (thermostatically-controlled, of course) Hell!

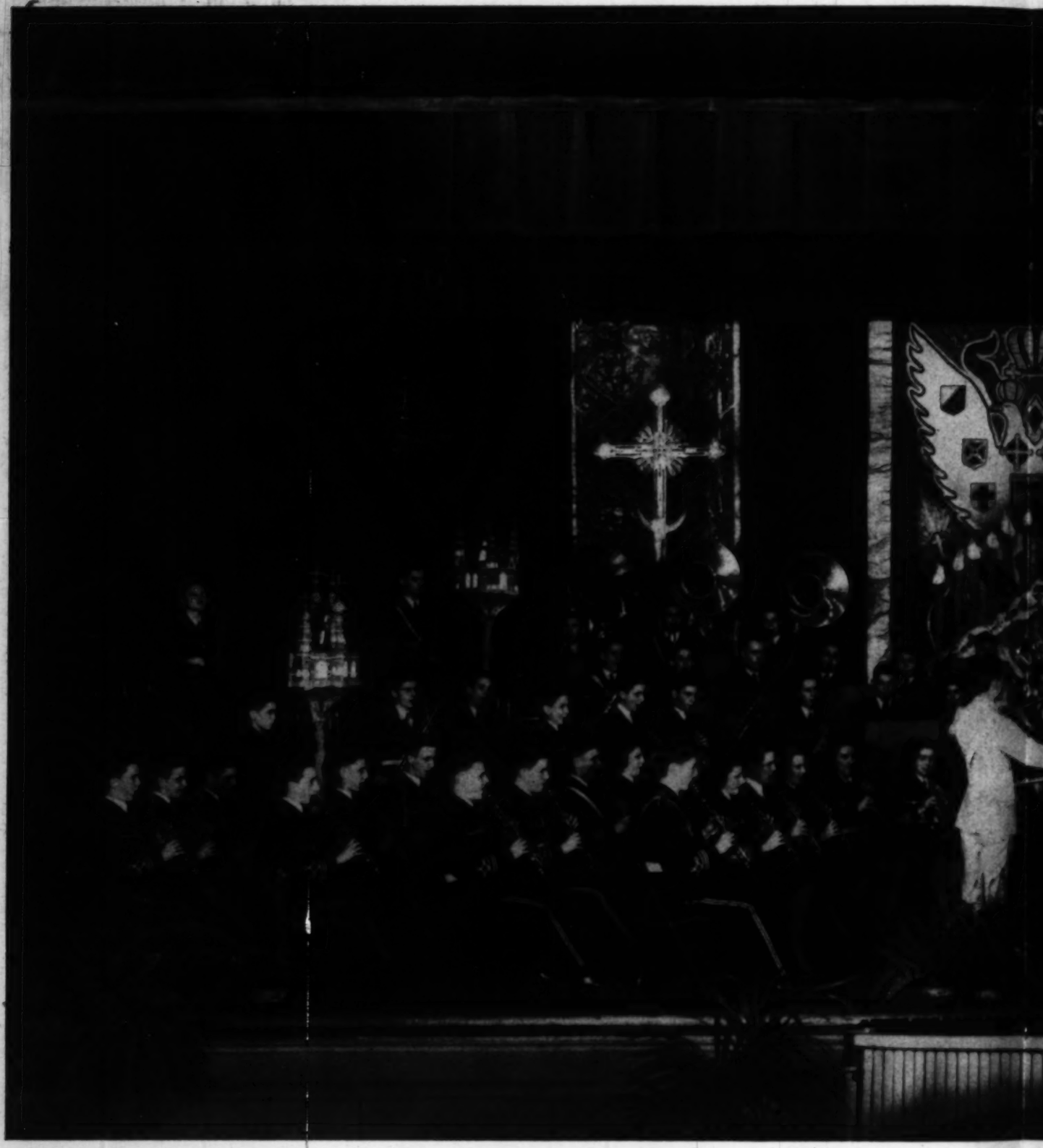
Stage Settings

The "know-how" of producing these scenic effects includes several possibilities:

1. Colored lights. Simply changing the color of the border lights to match the moods of the selections played can, if carefully worked out, lend emotional depth. For example, with all blue footlights and borders, red floodlights playing on corners of the backdrop and shining through a fern or palm will produce an astounding effect for Tschaikowsky's *Marche Slav.* We once watched Captain Al Gish give a performance of this number in which he used a rotating color disc in front of a spotlight shining from the balcony throughout the last part of the piece.

2. Pillars! These may be constructed easily by your own band or orchestra members. Take two barrel hoops and five strips of white crepe paper. Wrap the paper around the bottom hoop and stretch it full-length, thumb-tacking it on the top hoop. By the use of wire, hang your pillar from above. You will then have a perfect marble "pillar". A light inside at the bottom will give it atmosphere. Such pillars used on a darkened stage will create the illusion of a cathedral or of a Roman forum. And enough light will emanate from the pillars so that the border and footlights may be extinguished. Proviso is this year using such pillars to represent the Palace of the Sun in *Phaeton.*

3. Cut-outs. These are not nearly so difficult to construct as they sound. These cut-outs are made of wallboard and are painted with tempera colors, highlighted with flitter (metallic tin-



BORIS GODUNOFF NUMBER WITH LIGHTIN

sel), available in all colors. Cut-outs should be slightly larger than life-size, simple, and painted in pastel shades (darker colors do not reflect light adequately). Do not hang these cut-outs from above; instead, construct a set of uprights (Proviso uses wooden coat racks); nail your cut-out figures to these. If the uprights are the color of the backdrop, they will be invisible to the audience. As an example, the cathedral mosques used in the coronation scene from *Boris Godunoff* are on such uprights. Save these cut-outs; save every piece of scenery you use—you will have use for it in later years. The *Parsifal* scene pictured is the result of four years' building and saving.

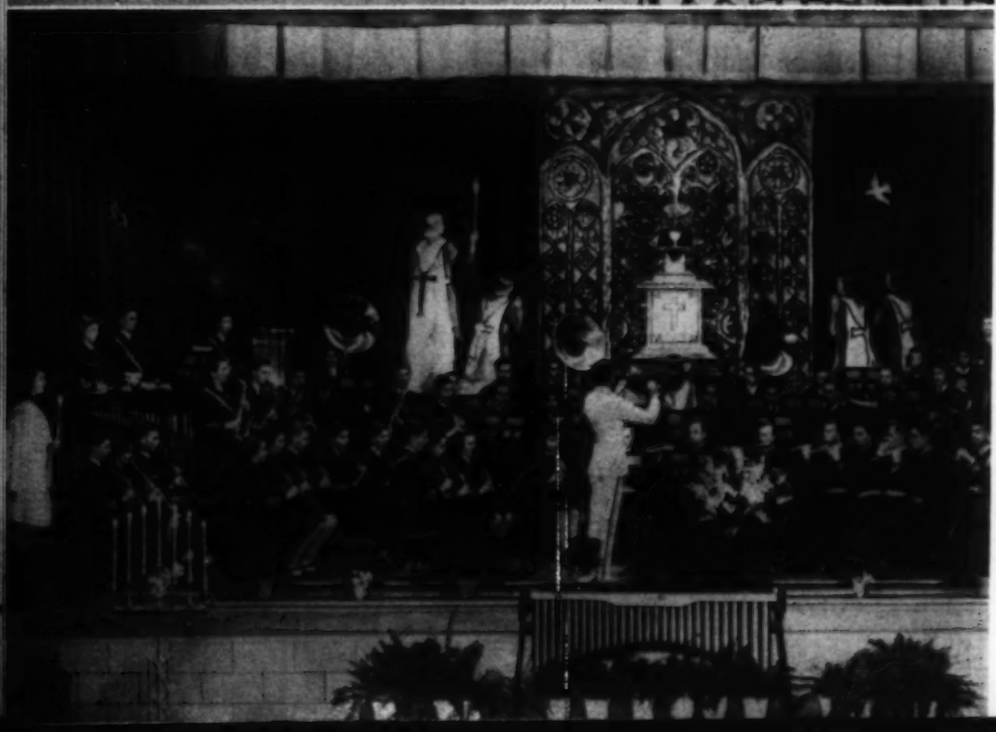
4. Candelabra. These may be used to convey the impression of either

TTING, SCENIC EFFECTS: MAYWOOD, ILLINOIS

Easter or Christmas and lend an air of serenity or majesty. These were most effectively used in the Wedding Scene from *Lohengrin*.

Remember that simplicity and moderation should be the keynote of all your endeavor. However, we do not mean juvenile simplicity. Build your scenic effects gradually; don't give your biggest scene the first time you try this. And do not use more than one such dramatization each year. Suggestions for designs can be found in all books on the opera or on Christmas and other greeting cards.

Above all, remember that the whole performance will be only as good as the music played. The most lavish scenery can never make up for music poorly performed. *(see next page)*



(Continued from preceding page)

LOHENGRIN

Lohengrin, the king, and standard-bearers stand ceremoniously at left, while Elsa and her maids-in-waiting approach from the right.

Flower-bedecked ladies are gowned in costumes whose colors reflect shifting lights to good advantage. "Flitter" gives a lacy effect. Lighted candles in center burn throughout the playing of Elsa's Processional, Prelude to Act Three, and the famous Wedding March.

HANSEL AND GRETEL

Lorelei Zochert, a junior who studies art and music appreciation, puts the finishing touches on first draft of the angels descending the stairway from Heaven.

Scene will be enlarged, cut-outs made, painted, and tacked to wooden uprights. In concert, band will play music from "Hansel and Gretel". In performance, real children will replace painted figures of the lost babes.

PARSIFAL

Candle-bearers have just returned to stage after impressive lighting of candles placed symmetrically in the auditorium aisles during the playing of the Grail Scene from "Parsifal".

Grail is made of transluscent plastic, painted transparent red on the inside, gold color outside. Salt-water rheostat controls light within to synchronize with moment of revelation in the music. When fully illuminated, grail appears filled with symbolic wine. Dove, speartip, and cross sprinkled with white flitter.

SCHOLASTIC MUSIC CASH AWARDS

Wider opportunities for young composers are offered this year in the ninth annual renewal of Scholastic Creative Music Awards. Special awards for compositions for band and orchestra and a high school song have been added for the first time.

Scholastic Magazines sponsors the awards with the cooperation of the Music Educators National Conference to encourage creative activities by high school students.

A total of $450 in prizes and 27 honorable mentions will be presented to 1947 Award winners. Compositions are invited in the following nine classifications:

1. Song for solo voice.
2. Part-song for quartet or chorus *with* piano accompaniment.
3. Part-song for quartet or chorus *without* piano accompaniment.
4. High School song.
5. Piano solo.
6. Composition for solo instrument with piano accompaniment.
7. Composition for not more than six instruments.
8. Composition for orchestra, more than six pieces.
9. Composition for band.

Awards for each classification will be: 1st, $25; 2nd, $15; 3rd, $10; three honorable mentions.

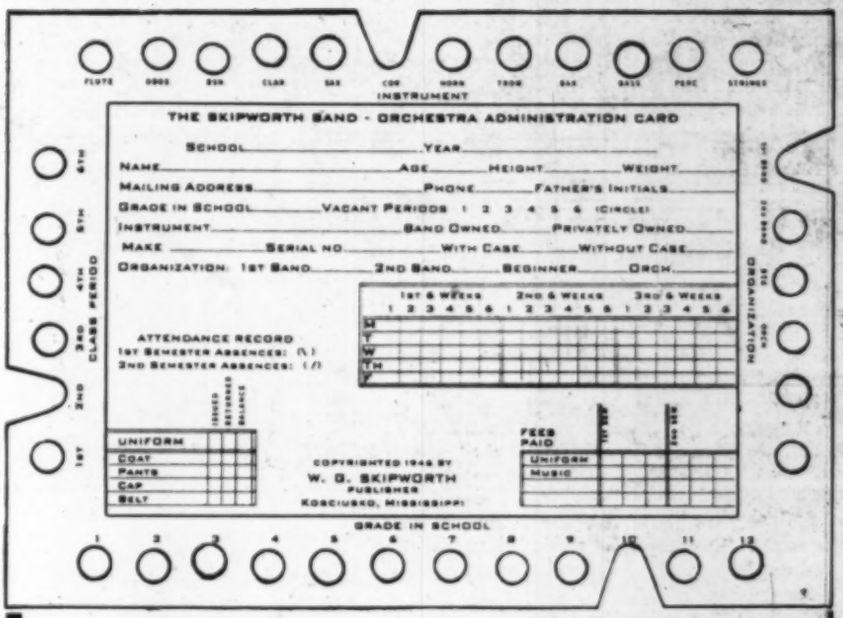
Awards for the four instrumental classifications are sponsored by the Band Instrument Division of C. G. Conn, Ltd., Elkhart, Indiana.

Rules for Scholastic Creative Music Awards are contained in a booklet soon to be distributed to 12,000 music educators. Additional copies of the Music Awards Rules Booklet may be secured on request to Scholastic Awards, 220 East 42nd St., New York 17, N. Y.

All compositions entered must reach the Scholastic Awards office by March 24, 1947.

NEW YORK STATE

Howard Hanson conducted the New York All-State Orchestra, in a program of symphonic music on Saturday evening, December 7th, in Rochester. The concert was one of the concluding events of the New York State School Music Association's national conference, held for the first time since the war, on December 5, 6 and 7.



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MUSIC Reviewed

BAND

By George C. Wilson

Piano Concerto in A Minor, First Movement—Edvard Grieg, transcribed for piano and band by D. F. Bain. G. Schirmer, full band with full score, $4.50; symphonic band with full score, $6.50.

The second number in a new series of transcriptions and original works for band edited by Wm. D. Revelli. The full score of this edition is edited in the most meticulous manner. Original key. Well scored for band. A splendid addition to fine instrumental literature. The musical demands are severe enough to demand class A or college talent.

Legend of the Rockies—Clair W. Johnson. Belwin, full band with full score, $6.00; symphonic band with full score, $7.50.

A good solid number for class C bands. Parts are in easy ranges, the key is easy, rhythms are simple, the work is full and effective. Harmonically the work should appeal to young players.

Three Trombonists—Clair W. Johnson. Belwin, full, $3.00; symphonic, $4.00.

An easy trombone trio with band accompaniment. It has sufficient color and harmonic interest to appeal to players and audience. Trombone parts are of moderate difficulty; band parts are easy. For young bands, class C.

By Gene Chenoweth

Spring Festival Overture — Clair W. Johnson. Belwin, full, $3.00; symphonic, $4.00.

Moderately easy. Recommended for Class C Bands. Solid writing throughout. Parts play well for each instrument. Printing is large, uncrowded and easy to read. Good training material in this number for your reserve band, too.

Big Time Boogie—Deke Moffitt. Fillmore, full, $3.50.

A good number of its type. Parts are not as difficult as they look. If you are going to put on a show with your band this winter, a number such as this will adapt well to "theatrical" treatment. It would make a grand finale for one of your acts. Better look it over, just in case—.

Kolomea Overture—James M. Fulton (Hungarian). Fillmore, full, $3.50; symphonic, $5.00.

Class C Bands will hail this number as excellent program material. Cross-scoring should make it playable by the average small band. All parts are covered. The material is varied and should prove interesting to students.

Military March—Ludwig van Beethoven; adapted for contemporary band by Felix Greissle. G. Schirmer, Inc., full band with condensed score, $2.25; full band with full score, $3.50; symphonic band with condensed score, $3.75; symphonic band with condensed plus full scores, $5.00.

The first of a series of publications under the heading "University of Michigan Band Series", edited by William D. Revelli. Class A and B Bands will find this number effective for programs of a more formal nature. The scoring and editing are excellent.

Pastel Moods—Overture—Joseph Skornicka. Belwin.

Easy for the most part, you will want an effective horn section to gain the greatest good from this overture, although horn cues have been placed in the clarinet and sax parts. Scoring is not unlike that of the composer's ever favorite overture, "Eroica".

O'er Land and Sea, March — Edwin Franko Goldman, arr. by Erik Leidzen. Mills.

Another fine march by the dean of American bandmasters. Goldman never seems to fall into the trite practices used by so many contemporary writers of military marches, so that all of his marches sound different.

Etude In Boogie for piano and band, Harold L. Walters. Rubank, full, $3.50; symphonic, $5.00.

With Jose Iturbi now delighting the teen-agers with Boogie Woogie in such pictures as "Holiday in Mexico", perhaps it is high time we took a few tips from Hollywood in the matter of "selling" music. Here they are: (1) Dress up your formal programs, use desk lights on the racks, spots, scenery, flowers,—or what have you? (2) Put a little more of the "theatre"—the dramatic—into it. Don't be too stiff-necked and starchy. (3) Let down your hair at least once on the program. Have a little uninhibited fun and let your audience share it. (4) Give with a bit of Boogie and maybe they'll take Bach, too.

Etude in Boogie is the answer to the last requirement, but be sure your pianist is a good one. Band parts are easy.

Western Skies, March—Lou Halmy. Concert Band, $1.00. Carl Fischer.

A new 6/8 march. Catchy, tricky. You can work out a nice bit of showmanship on this one by having marked sections rise at the appropriate moments to play. It isn't in the score. Plan it yourself.

Hey! That's Boogie Woogie—James E. Handlen. Carl Fischer.

A grand number for your music varieties show. This is a natural. You can work out a lot of nice effects with this number. Your student body will love it. Easy! Time, approx. 2½ min.

Romance—Anton Rubenstein. Transcribed by Irving Cheyette.

An easy number for bands. This very popular number will be welcomed by Class C directors, especially.

By Samuel A. Mages

The Lantern Overture—Offenbach-Lake. Ludwig, full, $2.50; symphonic, $4.00.

Not a new publication, but one that has been overlooked by many directors. The overture opens in march tempo, followed by a gay allegretto much like an old French gigue. The andante is a typical Offenbach melody, espressivo, with much lyric beauty. The dance movement and the opening march are repeated, with a short presto to close. Moderately easy (class C), and musically excellent. Effective on any band program. Time, 4 minutes.

School Days March—Caneva. Mills, full, $1.00.

A tuneful march based on the familiar "School Days," in 6/8 metre. Well arranged by Phillip Lang. Football stunts could easily be built around this march.

Band Pioneer March — Caneva. Carl Fischer, $1.00.

Written in memory of the late A. R. McAllister, who did so much for school bands of the present day. In 6/8 rhythm, very tuneful, moderately easy.

ORCHESTRA

By Gene Chenoweth

Tea for Two and *Play Gypsies—Dance Gypsies,* arr. by F. Campbell-Watson. Auditorium series, Harms, "B" orchestra $3.00; "C" orchestra $2.00.

The Auditorium Series is "just what the Doctor ordered" to add variety and the modern touch to our school orchestra fare. Published separately, these two additions to this growing list of stylized arrangements are worthy of attention. Used most effectively, they will cause your audiences to remark that "our high school orchestra sounds like Kostelanetz" or "Just like one of the big radio orchestras". You can get some really lush effects from these two numbers if that's what you want.

Country Moods—Samuel Gardner, for string orchestra with piano ad. lib. G. Schirmer, parts, .50; piano, .75; score, $2.50; complete, $5.00.

The Cabin in the Woods—intermediate grade.

The Little Brook—somewhat advanced.

In the Village—somewhat advanced.

Looking for something for your strings to cut their eye teeth on? Why wait longer? Give this suite a try.

VIOLIN AND PIANO

By Paul Rolland

Star Dust, Nocturne, by Hoagy Carmichael. Transcribed by Eddie Rogers. Mills Music Co., 60c. The violin part is so strongly figurative that there is only a slight suggestion of the original melody. Written mostly within the first three positions with occasional higher notes. Sixteenth legato passages frequently occur. Intermediate.

Gweedora Brae, John Crowther, C. Fischer, $0.60. An original piece in Irish folk song style. It may be handled within the first three positions and except one phrase which employs double stops it is very easy. Quarter and eighth notes with occasional dotted eighths dominate the rhythmic pattern of the tuneful melody. Easy to moderate.

Barcarolle by Faure-Hartman. G. Schirmer, $.90.

A charming melody with beautiful harmonic support. Recommended to the musically advanced player who possesses tonal flexibility. There occur double stops, high positions and intonation difficulties. Moderately difficult.

Juanita, William Kroll. Carl Fischer, $0.75. An original but not too exciting number in Latin American style. Piano part rather dull. Moderately advanced.

Figaro from the Barber of Seville, Rossini, Castelnuovo Tedesco-Heifetz, C. Fischer, $1.50. This is a splendid modernized transcription of the bombastic aria of Figaro. The vigorous and happy-going barber of Rossini is dressed up into a scintillating and streamlined robe of modern harmonies and rhythms. However, it takes not much less than a virtuoso to make it go, therefore only the very best ones should tackle it. Arranged for cello by Piatigorsky.

Gymnastics and **Kidding on the Strings** by Harry Bluestone. Bregman, Vocco & Conn, $.75.

Two lively pieces in modern dance style. Written in easy keys and mostly in low positions, but requiring velocity.

The Flight of the Bumble-Bee, Rimsky-Korzakov, transcribed by Benno Rabinof. Mills Music, 75c. This transcription is different from the other ones, inasmuch as the opening passage is played by the violin instead of the piano, and the well known figure, usually played pizzicato, is placed in the piano part, thus permitting the solo violin to continue the rapid sixteenth movement. The closing passage is played with artificial harmonics. Practically every note is fingermarked. Very difficult.

Eight Bells and All's Jumping, Paul Nero, C. Fischer, $0.60. The student who is craving for jazz may satisfy his appetite for syncopation with this piece. Alla Breve makes it look easy; quarter and eighth notes within the first four positions dominate the piece. Moderate.

By George C. Wilson

WOODWIND DUET

Duet in C Major for flute, oboe or clarinet *and* bassoon—Beethoven. Edited and published by Jack Spratt (Old Greenwich, Conn.).

Woodwind players will have a lot of fun with this enjoyable duet. Good music of better than average grade of difficulty.

TRUMPET AND PIANO

Sonatine for trumpet or cornet and piano (also printed for baritone and piano)—Albert D. Schmutz. Ludwig, $1.00.

A fine solo of moderate difficulty. Harmonically, rhythmically, and thematically it is excellent. Range extends from middle C to high A. It demands a good tongue and a nice clean technic. Musically it is a splendid addition to trumpet solo literature. It has player and audience appeal. About grade III.

PROSPECTIVE STUDENT: *"You know me—I throw myself into everything."* INSTRUMENTAL TEACHER: *"Then you can't play our bass drum."*

ENSEMBLES

By Irving Tallmadge

Scherzo from Septet, Op. 49 for woodwind ensemble, by R. de Boisdeffre. (New York; Carl Fischer, Inc. Score and parts, $3.50).

Here is ensemble music that is rich, sonorous, full of verve! The instrumentation includes an excellent and vivacious piano part which is as genuinely a part of the work as is the flute or oboe part. Rhythms are conventional, melodies intriguing. The work is not easy but is within reach of the best high school players. College performers will delight in it, as will any audience. Grade V.

Gavotte from Sextet, Op. 6, for woodwind ensemble, by Ludwig Thuille. (New York; Carl Fischer, Inc. Score and parts, $1.50).

This is a movement from one of the finest major works for woodwind instruments. It is filled with rich sonorities and sprightly rhythms. The number is too difficult for general high school use, but there will be a few who can do it justice. An excellent pianist is required. Each voice contains very effective solo passages. All are equally difficult. By all means, put this on your list of "bests." Grade VI.

Semplicia, for three flutes, by Paul Painter. (Chicago; Gamble Hinged Music Co. Score and parts, $1.00).

Some may wish another name for this number. It is difficult to play simply. Tremolos, trills and rhythmic patterns all tend to give it a complex aspect. Melodic lines are good and harmonic structure understandable. Players enjoy it if there is a conductor or adult performer in the group. It is difficult to hold together under other circumstances. Grade IV.

Woody Scherzo, for the woodwind section, by Rudolph Ganz. (New York; Mills Music, Inc. Score and complete set, $3.00; score, $1.00; extra parts, 35c each.)

Someday your reviewer would like to write a book on the subject of modern ensemble composition. It is impossible to do justice to certain types of modern composition in a brief review! There will be some who like "Woody Scherzo." We believe there will be more who do not. To us it seems to lack the grandeur, dignity, or emotional content that characterizes true music. Never-the-less, the number will be interesting to many, and is at least an opportunity for an entire woodwind section to perform together. Grade IV.

PRIVATE TEACHERS

The private teacher is the director's best friend. Why not urge the teachers in your community to subscribe to The INSTRUMENTALIST? Better still, make each of your private teachers a present of a subscription. Keep them interested, informed and progressive.

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IT'S NEWS TO US

Go LAB., Young Man!

NO, the printer did not make an error. It was just our headline writer's way of saying "Go Laboratory."

What we mean is, that the modern music educator, like many other progressive educators should, is availing himself of the scientific laboratory apparatus which is now at his disposal, which is as it should be. To be specific, we refer to the use of the home recorder, the Stroboscope, music education films, test and measurements, and other devices which are yet to come.

Laboratory aids, as we have chosen to call them, were not intended to take our place, nor to make our teaching easier. They may make it even harder. But they doubtless shorten the learning processes, and, by taking the guesswork out of much of our teaching, help to make the pupil's response more enthusiastic.

The Wire Recorder

THE wire recorder, first priced at around $500.00, is now being offered by some manufacturers for as low as $195.00. It will probably not completely take the place of the disk recorder. If you want to record the playing of one composition and preserve it or give it away, the disk machine is still the thing. If, on the other hand, you wish to record a whole program, or just one passage for playback and analysis, the wire will be found preferable. The latter is free from surface noises, and probably will be more economical in the end.

Wire recorders will record continuously for from five seconds to more than an hour. The entire recording or any portion of it may be erased, and the same wire or portion thereof used again, say the experimenters, as many as 100,000 times without showing any signs of wear; for the recording is made by magnetization rather than physical impression. To "erase," one simply presses the de-magnetizer button and runs the undesired portion of recording through, which takes only a few seconds for composition of average length.

The Stroboconn

THE stroboscope, or Stroboconn as it is now called, is another gadget in the five hundred dollar class. It is somewhat likely, however, that refinement and mass production may make possible a much less expensive instrument.

Originally developed by the C. G. Conn, Ltd., as a means for testing the intonation of wind instruments, it has been taken into the classroom and used for ear training. Experience has revealed remarkable progress on the part of those who formerly played or sang with faulty intonation.

The Stroboconn has eleven "windows" corresponding to the notes of the chromatic scale. Each window contains a pattern, illuminated by stroboscopic neon light. If the pitch produced is correct, the pattern remains stationary. If the pitch is flat, the pattern revolves to the players or singer's left; or if sharp, the pattern revolves to the right. The greater the deviation of pitch, the more rapid the revolution. Another gadget shows how flat or sharp is the tone produced, in terms of hundredths of a semi-tone. The various windows will measure the accuracy of an A, B♭, C, etc., within the usual performing range of about seven octaves.

At the Interlochen National Music Camp, students in groups of six or nine are given an hour's drill with the Stroboconn. It is found that their attitude toward pitch is forever different thereafter. One hour's drill is usually sufficient. If not, the pupil is sent back for additional sessions as may be needed.

It should be noted that learning good habits of intonation by means of comparing one pitch with another is not practicable. No piano, for instance, is ever in perfect tune. The Stroboconn does not produce pitch, but only registers "correct" or otherwise. Flatting, sharping and wavering on sustained tones are faults which are most easily corrected by drill with the Stroboconn.

The Stroboconn costs about as much as a good piano, and is, in our opinion, worth its weight in gold. We have used it for several years with both singers and players. After the pupil once understands its operation, which can be learned in a few minutes, he may profitably drill himself without supervision. We have directed certain individuals to work with the device fifteen minutes weekly. We have arranged for ensembles to perform their selections slowly, noting and correcting their deviations from pitch. We have observed a marked improvement, generally permanent, in the first ten minutes of use.

It must be remembered that the performer cannot well hear either the quality nor the pitch of his own production. Constant correction by the instructor often tends to disgust rather than to help. The pupil often regards the teacher's judgment merely as personal opinion. There is just no arguing with the Stroboconn!

✦

BAND DIRECTOR: *"Did you reprimand your little boy for mimicking me?"*
MOTHER: *"Sure, I told him not to act like a fool."*

From Our Readers

I have been much impressed with the magazine . . . a real contribution.—William D. Revelli, University of Michigan.

It seems almost too good to be true.—Kenneth L. Bovee, President, Michigan School Band and Orchestra Association, Oxford.

A top rate instrumental magazine.—Major William T. Verran, President, Georgia Music Educators Association, Cairo.

A great addition to the literature of instrumental music.—James C. Harper, Lenoir, North Carolina.

The most downright practical magazine it has been my privilege to read.—Leon C. Sorlien, Fargo, North Dakota.

Clever cover . . . fine articles . . . magazine helpful to all instrumentalists.—David Hughes, Elkhart, Indiana.

Articles written by practical men . . . pictures of authors . . . editing most attractive.—Edna Mae Simmons, Dallas, Texas.

The best thing I've seen yet in its field.—Earl Dungan, Winfield, Kansas.

I have waited a long time for such a worthy publication.—Emile Michaux, Winner, South Dakota.

Your magazine is just what I was needing most.—Karl H. Wadenpfuhl, Blytheville, Arkansas.

Your second issue should convince the instrumentalist that you have something of value.—C. L. Barnhouse, Oskaloosa, Ia.

I had a "Mr. Blowhard" and a "Showoff." All I did was show them the pictures. Thanks.—Pearl Luttrell, Lovelock, Nevada.

HORNS YOU NEVER KNEW

Remember that *unmusical* sound that was too *loud*—the mellophone? You swapped it for that *musical* sound that was too *soft*—the French horn in F. Remember those *right* notes that were *out-of-tune*—the mellophone? You swapped them for *wrong* notes that were *in-tune*—the French horn in F. Sometimes this French Horn had a slide that put the F horn into E♭ horn. This gave wrong notes that were *out-of-tune*.

You have been a victim of the F horn, and all because you never knew the B♭ French horn. You knew *about* it (second or third hand); it had open tone quality, and had some tones slightly out-of-tune. You never *played* the B♭ Horn, or *you would see to it* that every kid in your horn section played this instrument.

You should mess with sweet, wrong, mushy tones? Not while there's a *Double* horn with a thumb valve to press, not while there are *used* single B♭ Horns (3 valves, 4 or 5), not while there are American manufacturers waiting for materials to give us *new* tools to work with. Inquire constantly for the French horn that plays the right notes, that starts tones without blurring, that gives high tones that don't smother, that hands you a section you can hear. Play square with yourself and with your students, GO B♭ HORN!

Phil Cox
Big Sandy, Montana, Schools

THE GIRL'S PLACE IN INSTRUMENTAL MUSIC

CLIFFORD T. MARSHALL
Madison College
Harrisburgh, W. Va.

There is a definite place for girls in instrumental music. They are not only taking their place in the modern symphony orchestras. As teachers of school groups, they are probably more suited to lower age levels than men—and let no one minimize the importance of lower age level teaching!

It is my belief, however, that greater care should be exercised in the selection and training of those entering the wind sections than is usually given to boys entering the same field. There is no doubt a far greater variance in physical and emotional make-up, that, carefully considered, is a great asset, and which unheeded may prove to be a problem.

The thinner lips that seem to be one of the characteristics of girls lend themselves well to brass instruments. The tone is usually more brilliant, but there is often a lack of physical drive that fails to bring the *fortissimo* passages to their proper intensity, without special consideration on the part of the teacher. Much of the smallness of tone is probably caused by shallowness of breathing—without enough abdominal strength to support the tone. When she has mastered this, the girl can produce a tone that might well be the envy of most men performers.

In wood-winds there is no doubt that the lip and teeth formations and the set of the jaw have a great deal to do with the quality of performance; but it is the opinion of the writer that a large proportion of the successful performance is due, as in the case of the brass player, to correct breathing. When a girl masters the breathing she stands a chance of showing a good account of herself by reason of her more delicate features and sensitive nature. Of course it is understood that those entering the field of music should have good minds and the interest to practice.

Here at Madison we are constantly striving to realize and develop the potentialities of the contribution of the girl to the instrumental music program. In these days of overcrowded schools and limited enrollments, it is our sincere hope that other teacher training institutions will not overlook the opportunities before them as related to those young women who expect to give their lives to instrumental music.

PROTESTS SCHOOL AMUSEMENT TAX

Editor, THE INSTRUMENTALIST:

This letter is being written in the hope of arousing some concerted action against the unfair and illogical federal tax on school amusements and public performances "for profit" by school organizations. Contrary to what it seems, this tax is actually levied against public education since all proceeds from school performances are spent for educational purposes.

It is evident that when monies are lifted from local units thru federal taxation that more needs of the school must be met thru increased local taxation. In our particular school system where the local school tax rate has already reached the limit allowed by law, and property owners will pay a total tax rate in excess of $5.00 this coming year, the public schools annually pay a federal amusement tax in excess of $3,000; money which would otherwise be turned back toward the purchase of much needed equipment for the children in our care.

The schools are penalized in their efforts to improve the value of their offerings to the boys and girls. It is high time that we protested the federal amusement tax as applied to education. Let us act now by writing our Congressmen and otherwise arousing public indignation against this abuse.

Gene Chenoweth
Chairman, Music Department
New Castle (Ind.) Schools

TUNING the SCHOOL BAND

E. L. CROSS
Orange, Texas

THERE is great divergence of opinion as to what tuning methods are most effective. Every instructor likes to secure maximum results in the shortest time and in the most efficient manner. The logical short cut is enlightenment of the player himself, with a development of discriminating listening on his part. Tuning is not the conductor's responsibility so much as it is the player's portion of the burden, as has been so very well worded by Glenn Cliffe Bainum of Northwestern:

> "Good intonation is a result of two things: First: Command of the instrument—perfect control at all times; and Second: An idea, an attitude, an ideal of the player which is, 'I listen while I play. *I never stop listening while I play.*'"

Adjustment of Instruments

For good intonation the instrument should be in perfect condition and in good mechanical adjustment. Woodwind pads must be with skins unbroken, fitting snugly around the rim of the hole. For an instrument to be air-tight, keys must be well adjusted, with little play or looseness. The mouthpiece must fit tightly into the barrel or mouthpiece receiver.

Embouchure

School bands will play more out of tune in the beginning of the school year, than at the close of the season. This is due to weakness of embouchure caused by lack of summer practice, and to the players not being accustomed to hearing and working with each other. Teamwork is necessary for good intonation.

The flexibility, control, and endurance of the embouchure dictates how well and how consistently the student will play in tune. Closely related requirements are correct attack and proper breathing. The player must fill his lungs and keep them filled enough to exert a strong constant air pressure.

Tuning Procedure

Many instructors favor warm up chorales, or chord and scale studies of a sustained nature. Such exercises are usually played legato and at a pianissimo level. This general procedure is recommended in the much used text *Getting Results With School Bands,* by Prescott and Chidester. They believe that intonation should be given much attention in sectionals, technique classes, solo playing, and chamber music. Too much of the regular rehearsal period should not be alloted to tuning.

Maddy and Giddings' *Instrumental Technique* tells us that the effort of tuning alone sharpens the player's ears. For this reason the teacher should never tune the pupil's instrument. Accordingly, tuning is one of the first things to be taught to any instrumental performer. It is one of the short cuts to music, for later it saves the director much time. Tuning should always be done "piano," for the band that tunes with loud tone plays out of tune. Soft tuning is the logical procedure, for it is on the piano passages that the listener becomes most conscious of intonation.

In his book *Success in Teaching School Orchestra and Band* Righter believes that a rough tuning should be done to the bar, oboe, or clarinet. The usual chords, scales, and exercises are employed as a further check. The lead players cross check in every way. One of the best and quickest ways of rough tuning the band is by chords. Many conductors have adopted one or two basic tuning chords for their organizations. A more exhaustive tuning, if necessary, can be done later in the rehearsal.

Tuning, A Constant Process

The student must be constantly striving to eliminate "beats," to play in tune with his chair partner and all sections of the ensemble. In playing accompanying passages if he can not hear the melody being played above his own part, then he is playing too loudly, and probably out of tune. It is not so important that the player listen to his own tone as it is to listen to that of the other players. Tuning means careful and constant listening.

The player must understand that he is not necessarily playing in tune merely because *his slide was pulled the correct length during the tuning process.* There is no magic spot where the player can call himself in tune. "In tune" means *in accord with the other players of the band.*

Tones that are often out of tune are short, pizzicato tones. Their brevity does not give the pupil enough time to decide the pitch differences. On such short tones the instructor can have the players stop and lengthen each tone, checking the intonation in various combination of instruments.

Most bands will not play a composition in tune at the first reading. The notes seem to be coming at a fast speed and many times the player is concerned with technique of fingering, as well as other problems. The player does not know where the various entries will come, or to which section he is to listen.

When mutes are used in cornets and trombones the pitch is altered. Compensating embouchure adjustment must be made. With horns, intonation will depend upon a skilful combining of hand and embouchure.

If marching bands brave low temperatures of near freezing weather, intonation becomes a hopeless problem that might as well be forgotten. Lips and instruments are so cold that practically no tuning can be accomplished. When players are fatigued, worried, or suffering from stage fright, intonation suffers. Low "esprit de corps" or careless attitude of the players can play havoc with intonation. Players should be happy and interested to sound well.

It is even more important to tune the *player* than his instrument. Tuning is a continual process and is more dependent upon *careful listening* than upon *mechanical adjustment* of the instrument. Whatever its means, the rewards are great. It ushers in tone quality, color, and nuance. It is the foundation for making music pleasing and expressive—a thing of great beauty and enjoyment.

SUBSCRIPTIONS

New subscriptions may begin with the current or next succeeding issue. The mounting demand for back copies makes it necessary to make a charge of 50c for "Volume I, Number 1," as that issue has become a collectors' item and the supply is almost exhausted. If you wish the November-December issue, kindly add 30c to the amount of your subscription, as the call for that issue is also mounting beyond anticipated demand.

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Should fundamentals be mastered before playing melodies? Or should the playing of familiar melodies come first? Or should they go hand in hand? No matter—there is a new series with the fundamentals on the left hand page and the melodies on the right hand page. The cornet (trumpet) and trombone editions are now available, and instruction books for the entire brass and the string families are to follow, according to an announcement by the McKinley Publishers, Inc., 425 South Wabash Avenue, Chicago 5. Dr. E. Thayer Gaston of the University of Kansas is editor of the series. Each book is listed at $1.00.

CLARINET QUESTION

answered by **George E. Waln**

A question on attack has come to me recently which I think is of enough importance to many clarinetists to warrant valuable space in these columns. It reads, "I have noticed in my attack on the notes G and A, just above the staff, and somewhat in the notes above, a preliminary sounding of a low register tone or "huh" sound. I am using a good mouthpiece and I get the same flaw with various strength reeds."—Signed, H. A. M.

ANSWER. This problem is difficult for many players. In attempting a solution I will proceed on the assumption that your reed and mouthpiece give a free and sympathetic response when handled correctly. In general, the solution lies in furnishing adequate breath support to keep the tone sounding whether the tongue is used or not, and with the proper firmness of embouchure to make these tones sound clearly, easily and resonantly when playing legato from one note to the other. Combined with this must be a lightness of attack to the very tip of the reed which will contact the reed so lightly that it will allow the breath to start the tone when the tongue is suddenly and sharply withdrawn from the reed. The breath must be of such a pressure that when the tongue allows it to contact the end of the reed and mouthpiece the response will be instantaneous—not after a preliminary unpleasant sound has come forth.

One procedure I use in teaching to overcome this weakness is for the student to start the "G" or "A" using no tongue at all, which should sound just as clear and sharp as if it is done by the release of the tongue. Start the tone in this manner and keep patiently at it, holding the note one or two slow beats before trying it again.

When this plan is perfected (which should be in a reasonably short time) so that no preliminary sound is heard, you are ready to speed the process to slow eighths and lightly introduce the tongue without disturbing any other factor. I wish you were here so that I might show you. Good luck—G. E. W.

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125 WORTH WHILE MARCHES

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In our last issue we published a list of "The 100 Most Popular Marches," selected from a large list submitted by over 700 band directors, librarians and specialists.

All will agree, however, that the most popular marches are not always the most deserving of our attention and use. Sixty experienced school band directors cooperated in selecting the titles listed below from over 700 recommendations. Every attempt was made to make this a "quality" listing. None of the marches listed in our last issue will be found here.

After each march is indicated the publisher or source, and the general type for which the selection is suitable: C—Concert, M—Marching, P—Patriotic, and S—Sacred.

Title	Composer	Publisher	Type
Easy			
Across the Field	Dougherty-Alford	Mel	M
American Cadets	Hall	CF	CM
American Boy	Weeks	FJ	M
Argonaut	Weeks	GHM	M
Down Main Street	Weidt	Rob	M
Ecarlate	La Fratta	Fill	M
Freshman March	Panella	Vol	M
Headliner	Cummings	NK	C
Hilltopper	Yoder	Hof	M
Loyalty	Skornicka	Ru	M
Playfellow	Fillmore	Fill	M
Queen City	Boorn	Fill	M
Toh Band	Mitchell-Miller	HM	M
True Blue	King	KK	M
WMB	Hall	CF	M
Medium			
American Champion	Smith	Mil	CM
American Eagle	Boehme	CF	C
American Legion	Parker	CF	C
American Rangers	Richards	Bar	M
Anzacs, March of	Lithgow-King	CF	C
Arkansas School Band	King	KK	M
Basses Bravura	Holmes	Ru	M
Bersaglieri, March of	Eilenberg	CF	C
Brooks Chicago Marine Band	Seitz	Sei	CM
Bullets and Bayonets	Sousa	GS	C
Captain Anderson	Brockenshire	CF	M
Carrollton March	King	Bar	C
Cavalry Soldier	Brockenshire	CF	M
Chicago Police Band	Mader	Jay	C
Cinemaland Parade	Wheeler	Col	C
City of Ballarat	Code	CF	CM
Columbia Post	Huffer	EMB	MPC
Connecticut	Nassann	CF	M
Cruiser Harvard	Strube	Al	C
Curro Cuchares (Sharpshooter)	Metallo-Lake	CF	M
Cyrus the Great	King	Bar	M
Down the Field	Friedman-Leidzen	Fei	M
Dunlap Commandery	Hall	CF	M
El Abanico	Javaloyes	BH	C
From Tropic to Tropic	Alexander	Bar	CM
Gate City	Weldon	Men	PCM
Gentrys Triumphal	Jewell	Bar	C
Gippsland	Lithgow-Lake	CF	C
Glorious South, The	Noel	Fill	CM
Grandioso	Seitz	Sei	M
Greetings to Bethlehem	Rosenkrans	FJ	CM
Hail to America	Huffer	Cht	M
High Private	King	Bar	M
Hosts of Freedom	King	Bar	M
Huntress, The	King	Bar	CM
Iba	Waters	GHM	M
I'm in the Army Now	Luther-Becker	BMI	GMP
I Love a Parade	Arlen-Halle	H	C
Indiana State Band	Farrar-Roberts	CF	M
Invictus	King	KK	C
Invincible Eagle	Sousa	Ch	C
Jingle Bells	Roberts	CF	SC
Joyce's 71st N. Y. Regt.	Boyer-Lake	CF	C
King Henry	King	KK	C
Knights of the Road	Huffer	Fill	M
Land of Moa	Lithgow	CF	C
Lenoir	Losey	CF	C
Lieutenant Commander	King	KK	CM
Man of the Hour	Fillmore	Fill	C
Men in Grey	Brahmstedt	GHM	C
Men of Valor	Klohr	Ch	M
Miami	Fillmore	Fill	M
Mighty, March of	Hayes	Fill	M
Military Maestro	Becker	BMI	C
Modern Times	Handler	EdM	C
National Fencibles	Sousa	CF	C
National Spirit	Hummell	Hum	M
Neels Fashion Plate	English	Bar	M
On Guard for the U. S. A.	Rosenkrans	HM	M
On Parade	Goldman	CF	C
On the Quarter Deck	Alfred	BH	CM
136th F. A.	Fillmore	Fill	CM
Our Favorite Regiment	Ertl	CF	M
Our Fighting Men	Rochereto	Pan	C
Pageantry	King	KK	C
Pass in Review	Safranek	CF	M
Pathfinder, The	Keller	Kel	C
Phillipian Festival	King	KK	
Pigskin Pageant	Bennett	CF	C
Pomposo	Seitz	Sei	M
Ponderoso	King	Bar	M
Post Commander	Yassel	CF	M
Punjaub	Payne	CF	M
Quality Plus	Jewell	FJ	C
Rifle Regiment	Sousa	CF	C
Royal Decree	English	Bar	C
Salute to Stars and Stripes	Huff-Hayes	Fill	M
2nd. Conn. Regiment	Reeves-Leidzen	Fei	CM
Southland	Holmes	Co	C
Spirit of Independence	Holzman	Rem	C
Square Shooter	Fradeneck	Fill	M
Squealer, The	Huff	Fill	C
Starlight	Alford	NK	C
Steel King	St. Clair	CF	CM
Stein Song	Colcord-Brockton	CF	C
St. Julien	Hughes	CB	M
Swinging Down the Line	Brockenshire	CF	M
Trombone Special	Keller	Kel	C
Trombones to the Front	Hurrel	GB	C
University of Chicago	King	KK	M
U. S. Army March	Darcy	IB	C
U. S. Naval Academy	Rosenkrans	Vol	M
Veni, Vidi, Vici	Hall	Ch	M
Wallabies, The	Lithgow	CF	C
Warrior Bold, A	Panella	Vol	M
Westerner	Richards	Bar	C
Will Rogers	Pryor	CF	C
Difficult			
Al G. Barnes Grand Entree	Post	Ma	C
Army, The	Alford	NK	C
Black Horse Troop	Sousa	SF	C
Bravura	Duble	Ch	C
Pacific Empire	Keller	Kel	C
Robinsons Grand Entree	King	Bar	C
Sarafand	Willcocks	BH	C
Southerner, The	Alexander	Bar	C

For Key to Publishers, see page 25, November Issue.

Music Quiz

Mark each statement that is true with a "T" and each that is false with an "O."

___ 1. Do not use pliers to remove a stuck mouthpiece.
___ 2. Because of variations in temperature and humidity it is necessary to re-tune the bars of marimbas and xylophones occasionally.
___ 3. Puncture the side of all new clarinet pads.
___ 4. No brass instrument can be played perfectly in tune.
___ 5. The celesta has a keyboard.
___ 6. Foot-patting is an undesirable habit and should not be taught.
___ 7. The basic principles of breathing are not altogether the same in singing as in playing an instrument.
___ 8. Marches played by a marching band should be memorized.
___ 9. The bore of a brass instrument has little to do with the quality of tone.
___10. The best make cymbals are Zenjian.
___11. The "Straight" system of drumming emphasizes the playing of accents with the preferred hand.
___12. "Col legno" is a term used to indicate the mood or expression.
___13. A good substitute instrument for the oboe in school organizations is the English horn.
___14. The professional string bass player usually sounds the tuning A on the D string.
___15. Every brass instrument has an open tone which is false and severely out of tune.
___16. The fifth open harmonic tone of brass instruments (for example, D above middle C on the trombone) is usually flat.
___17. The lip vibrato which is used on a number of instruments actually is a jaw vibrato.
___18. It takes the intestines of several sheep to make the strings for one violin.
___19. The Boehm system clarinet and the Military system oboe are the best.
___20. There were probably not over 50 high school orchestras in the U. S. before 1910.

Score 5 for each correct answer. Excellent—90 or above. Good—80 or 85. Fair—70 or 75. Poor—below 70. Answers are on this page.

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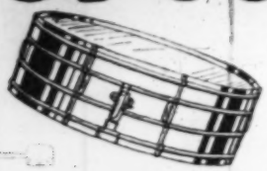
1. T—Pliers may twist off the mouth-pipe.
2. O—Occasionally the bars need to be re-tuned because they have become flat in pitch due to wear.
3. T—See "Care and Repair of Instruments" in the last issue of the INSTRUMENTALIST.
4. O—Everyone will admit that at least the trombone can be played in tune.
5. T—The celesta is a keyboard instrument having steel plates which produce the sound.
6. O—Today foot-patting is taught beginners by a large majority of the best teachers of school instrumental music.
7. O—They are the same.
8. T—Obviously there is a limit to the number that can be memorized.
9. O—It is extremely important in determining tone quality.
10. O—Cymbals made by Avedis Zildjian are considered the finest.
11. T—Considered by some as a highly desirable system.
12. O—"Col legno" means *with the wood*. The string is struck with the stick of the bow.
13. O—A muted trumpet is considered the best substitute for an oboe.
14. T—He plays an harmonic a fifth above the open D string, sounding A.
15. T—The seventh harmonic (high A♭ on the trombone, for example) is so badly flat that it is not used.
16. T—This tone on the trombone is over two double vibrations flat, similarly on other instruments.
17. T—It is the jaw that moves the lower lip up and down.
18. T—See the "Cat and the Fiddle" in the last issue of the INSTRUMENTALIST.
19. O—The Boehm system clarinet and the Conservatory (Loreé) oboe are the best.
20. O—In "High School Orchestras" published in 1910, Birge reports "there being perhaps a hundred towns where an orchestra is as well established as the chorus or glee club."

Percussion clinic



JOHN P. NOONAN
Illinois Wesleyan University, Bloomington

The LONG ROLL

THE PRODUCTION of the long roll on the snare drum is the highest form of the drummer's skill. It is the most difficult of all the drum rudiments. It proves to be a stumbling block to many a student and many a professional drummer.

In theory, the long roll is not difficult. There are two methods of producing a drum roll; first, a rapid reiteration of single strokes; and second, a reiteration of double strokes. The latter is employed on the snare drum while the first is used with tympani, bells, etc. It is evident that the first method, i.e., single strokes, is best, for in it the strokes are all wrist actuated. It is the more perfect roll of the two, and while not easy, is more quickly acquired than a good double-stroke snare drum roll.

The inherent crispness and short lived tone of the snare drum makes it necessary that we use double strokes to produce the roll on this instrument; and to create the effect of sustentation we employ speed, which calls for a stroke and a *rebound*. Here is where we run into difficulty, for it is the control of the rebound that causes all the trouble.

No Short Cuts

Many teachers and students have talked to me about roll production, and I wish I could provide a simple, quick and effective expedient to solve the problem. Twenty years experience has proved to me, however, that there is no easy way—no short cut method of gaining an even, rapid drum roll. Few have the patience to devote monotonous hours to practicing for long roll perfection, but there is no other way. Factors increasing the difficulty for long roll practice are the inherent weakness and awkwardness of the left hand, and the fact that we know what a closed roll sounds like and are overly anxious to gain this speed. This second factor is the one that causes the student to push, scrape, and dig in order to produce some semblance of a roll. This bad habit once acquired is likely to remain with the drummer. As a result, very few drummers play a fast, even roll.

Single Stroke

I believe that before the drum student can play a double stroke roll, he should be thoroughly adept at single stroke combinations, with particular emphasis on the single stroke roll. In order to even up the hands, single stroke combinations should be practiced three ways: first, with the right hand alone; next, with the left hand alone; and finally, from hand to hand. The left-hand-alone exercise is of great value. It helps strengthen the left hand and tends to make the left stick lift faster. Example I (opposite page) shows a typical exercise for this type of practice. Stress the fact that the student should be able to play any figure with his left hand alone which he can play with his right alone. If he is serious, he will see immediately that he has a job on his hands.

Next, the single stroke roll should be developed as shown in Example II. This can be practiced two ways from a mechanical standpoint. First, start with raising the sticks over the head with a free arm movement, lowering the strokes as speed is increased; second, with the arms at the side in playing position, raising the sticks only as far as the wrist will turn. Practice for evenness first, speed second. Work through all levels from *pp* to *ff* and vice versa, *crescendo* and *decrescendo*.

Double Stroke

The pure double stroke roll can be started and practiced in four ways.

1. Begin with the sticks over the head, strike a "right" with an arm blow, and before the stick returns to the up position, strike an accented blow with wrist action—then follow with the left in the same manner. Gradually increase speed until the roll is closed. This procedure is outlined in Example III, and involves an arm and wrist movement as indicated by the letters A and W.

2. Follow the same procedure as in the first case, but without accent on the second blow as shown in Example IV.

3. Production of double stroke roll. Use only wrist action, keeping the arms at the side in playing position, allowing sticks to rise only as far as the wrists will turn, and accenting the second blow with each hand (shown in Example V). In this exercise the second blow becomes a rebound as speed is gained. Then we have a "two for one" proposition. The stick strikes a blow, rebounds once, and is picked up ready for the next blow. Example Va shows wrist and rebound indicated by letters W and R.

4. A stroke and rebound based on a single stroke pattern. Here the rebound is used immediately, not as speed is gained. It is doubling the pattern by the addition of a rebound. This exercise is invaluable and should be used in all forms. Example VI shows several forms of this type of practice. All of these should be prac-

ticed diligently and during each practice period. These forms employ only double strokes and the combination of stroke and rebound; in other words, series of "twos." To further facilitate wrist action, groups of "threes" should be worked out as in Example VII and groups of "fours" as in Example VIII.

It is obvious that the strokes and rebounds must be even and clean if the slight pressure is to produce a fine, close roll. This should be "put over" to the drum student, constantly warning him that the old adage of "Haste makes waste" applies truly to the production of a good snare drum roll.

DRUM EXERCISES

J.P.N.

Ex. I
R R R R R R R R R R R R R R R R
L L L L L L L L L L L L L L L L
R L R L R L R L R L R L R L R L R
Ex. II
(etc.)
R L R L R L R L R L R L R L R L R L R L R L
Ex. III
(simile)
(etc.)
R R L L R R L L R R L L R R L L R R L L
Ex. IV
(simile)
(etc.)
R R L L R R L L R R L L R R L L R R L L
Ex. V
(etc.)
R R L L R R L L R R L L R R L L
Ex Va
(etc.)
R R L L R R L L R R L L R R L L
Ex. VI
(simile)
(etc.)
R L R L R L R L R R L L R R L L R R L L R R L L
(simile)
(etc.)
R L R L R L R L R R L L R R L L R R L L R R L L
(simile)
(etc.)
R L R L R L R L R L R L R R L L R R L L
R R L L R R L L R R L L R R L L R R L L

BRASS clinic

BERNARD FITZGERALD
University of Texas

Criteria for Selecting Students Adapted to Brass Instruments

THE PHYSICAL CHARACTERISTICS of the lip, jaw and tooth formation of the student should be given careful analysis and consideration previous to the selection of a brass instrument. Although uniformity of length, shape and size of the teeth is not a primary prerequisite for successful performance, it is important that the outer surface contour of the front teeth (the incisors) be sufficiently even to permit the mouthpiece to rest on the lips in a comfortable position without causing the teeth to cut into the inner lip tissue.

Protruding front teeth which result in an abnormal irregularity of the outer surface of the teeth frequently interfere seriously with the placement of the mouthpiece of the cornet, trumpet, or French horn, since these mouthpieces are rather small in diameter and the rims are often narrow. The mouthpieces of the mellophone, trombone, baritone and tuba cover a greater area of the mouth, and the irregularity of the incisors does not usually prove to be detrimental. It is preferable that the upper front teeth be vertical rather than slanting either inward or outward. Extremely short upper or lower front teeth are not good.

The ability to obtain and maintain a normal occlusion of the upper and lower front teeth is one of the most important requirements (i.e., to be able to move the lower jaw either forward or backward so that the upper and lower front teeth can be closed with the cutting edges together). This is particularly important for students desiring to play the cornet, trumpet or French horn. The receding or jutting lower jaw does not seriously affect performance on the larger instruments except in cases of extreme malformation.

Physical Types

The contour of the tooth formation is frequently referred to as the jaw formation, and may be classified into three basic types: round, square, and pointed or V-shaped. The rounded type is the most common, and generally speaking, the small cup mouthpiece instruments (cornet, trumpet and French horn) are best suited to this type. The pointed or V-shaped type may prove adequate for students on the French horn, but is not usually desirable for the others. The square type is normally to be preferred for students desiring to play the trombone, baritone or tuba, since the broader frontal tooth surface provides a better base for the placement of the larger cup mouthpieces.

Although the shape, width, and thickness of the lips are factors which are frequently considered as a primary basis for selecting students for brass instrument study, the *texture and muscular flexibility* of the lips are of much greater importance. A firm, muscular lip formation is preferable for students who are to play the cornet, trumpet or French horn, since these instruments sound in a tonal register which requires higher vibrations than the trombone, baritone, or tuba. Loosely formed or flabby lip formations are not desirable for best results on any of the brass instruments. The only satisfactory method of testing lip texture and flexibility is through actual experience in producing lip vibrations either with or without the mouthpiece and through adaptability tests with the instruments. Statistics based upon some research studies indicate that tooth evenness and lip thickness have very little correlation to successful performance on the brass instruments, while *lip texture and muscular flexibility* are much more significant considerations in making a selection.

Musical Adaptability

It is assumed that students will receive instruction and guidance in regard to breathing, posture, and correct embouchure formation in order to establish a valid basis for evaluating the following musical criteria with relation to potential success in brass instrument performance.

1. The ability to produce clear, steady vibrations with the mouthpiece at least as high in pitch as the second open tone on the instrument (fifth open tone on the French horn), without excessive pressure of the mouthpiece against the lips and without excessive tightening or stretching of the muscles at the corners of the mouth.
2. The ability to produce the second open tone (fifth open tone on the French horn) easily on the instrument, sustaining with good quality and intonation.
3. The ability to properly relax the lip muscles to produce the next lower open tone; also to contract the lips to produce the next higher open tone without straining.
4. Singing ability is a definite asset and is especially desirable for French horn students.
5. Aural sensitivity to pitch deviation is an important consideration.

The above requirements should be an adequate basis for determining adaptability to the various brass instruments.

In spite of recommendations to the contrary, it is inevitable that a certain percentage of students will prove to be exceptions to one or all of the conditions listed above as desirable physical qualifications. However, teachers should not allow these exceptions to bias judgment to the extent that instruments are assigned to students without any consideration of the various factors involved. The only genuine proof of adaptability is actual experience playing with both the mouthpiece and the instrument.

Exploratory Classes

A period of exploratory experience with mouthpieces and instruments is recommended to determine the adaptability of students for the various brass instruments. To obtain satisfactory results, these exploratory classes should be administered under the guidance of an experienced instrumental teacher. Classes may be conducted somewhat informally to encourage experimentation by the students and ample opportunity should be provided for each student to indicate his adaptability for each of the brass instruments through actual playing experience.

The three basic fundamentals of brass instrument technique (breathing, embouchure, and articulation) should be emphasized. It is recommended that classes be continued over a period of several weeks, meeting two or three times each week, to obtain conclusive evidence in regard to adaptability for the different brass instruments.

A complete record should be kept concerning the achievement of each student. This record should indicate a classification regarding the type of lip and jaw formation, and a grade for tone production, range, tone quality, and pitch control.

The exploratory classes could be organized near the end of the spring term, during the summer music school, or during the first few weeks of the winter term. Individual situations will determine the most advantageous period of the year for scheduling the classes. It is desirable that study on the assigned instruments be started as soon as possible after the conclusion of the exploratory period. The musical growth and technical progress achieved by students well adapted to the instruments will be ample justification for the time and effort expended in providing this preparatory experience.

THE OBOE D'AMOUR

The INSTRUMENTALIST — Joe Bosky

The "oboe of love" is pitched in A, a third lower than the commonly used oboe in C. Bach wrote some beautiful music for this instrument and as late as 1903 Richard Strauss wrote a part for it in his "Symphonia Domestica." Other than these, few composers have written music for this attractive instrument. Perhaps the day will come when at least the major schools of music will have a complete assortment of instruments, including the oboe d'amour, so that the serious student will have an opportunity of deciding for himself the relative merits of the many so-called undesirable, obsolete instruments.

"DUEL IN THE SUN"

The new picture "Duel in the Sun" contains an unusually interesting music score by Dimitri Tiomkin. Among other themes, there is a complete symphonic sequence, "Trek to the Sun," "Passional," and "Love Eternal," embracing the two major motifs, the "Love" theme and the "Conflict" theme. The "Rio Grande" and "Duel" sequences are exceptionally colorful pieces of tonal imagery. The sound records are being released by RCA Victor in album form, simultaneously with the current opening of the picture.

✦

An orchestra, if the test papers of some vocalists are correct, consists of the pickelo, fluit, clarnet, teromet, trumbone, tube, snear drum, getar, vilens, chjello, vello, bass veal and purcussion with peach and without peach.

MEET THE AUTHOR

Dr. John W. Beattie has been professor of music education at Northwestern since 1925, and dean of music there since 1934. Formerly Michigan state supervisor of music, and city supervisor in Grand Rapids. Surveyed music education in seven countries in South America in 1941, for Pan-American Union and Committee on Inter-American Affairs. Past president, Music Educators National Conference. Co-author and editor of many music books.

Edward L. Cross, bandman at Stark senior high, Orange, Texas, has often been commended by contest judges for the fine intonation of his bands. His group was consistently a first division winner while he was located at Winnsboro, Louisiana. He is a graduate of Louisiana State Normal and received his master's at VanderCook, Chicago. Plays sax in a dance band and tunes pianos—which should make him an authority on intonation.

Chelsea Fraser is a master violin maker, as was his father before him, in Saginaw, Michigan, rendering great service to instrumentalists in repairing, rebuilding, and making new violins by hand. He is also a writer and journalist with many published books, and has contributed articles on various subjects to too many magazines to enumerate. He is an excellent artist and draftsman. Whatever he does, he does well.

Richard L. Daniels, back from a navy lieutenancy, doubles in music and journalism. Formerly teacher of instrumental and choral music, Galena, Illinois, he now teaches English in the University of Illinois extension division in Maywood, Illinois, where he is also public relations chairman in Proviso high school while retaining considerable interest in music activities.

Howard W. Deye is supervisor at Pendleton, Oregon, and director of the Pendleton Cowboy and Happy Canyon bands. Has taught many branches of music on all levels, beginning as student band organizer and director at Whitman college. Became a professional reed player. Was instrumental supervisor at Boise, Idaho. Graduate work at Northwestern and the University of Washington. Held offices in the Northwest Music Educators Conference. Conducts massed band and orchestra festivals and judges contests. Wrote master thesis: "Tone Production, Attack and Embouchure Building in Wind Instruments."

Ralph E. Rush, formerly of Cleveland Heights, Ohio, is now assistant professor of music education and orchestral instruments in the University of Southern California, Los Angeles. Active for many years in string and woodwind chamber groups as well as orchestras and bands in greater Cleveland and regional affairs. Past president, Ohio Music Educators Association, and past chairman of Region III, NSBOVA. B. A., music major, Ohio Wesleyan; M. M. in Music Education, USC. Phi Mu Alpha, Sinfonia.

Viola Wahler, book reviewer for the INSTRUMENTALIST, has had a rich and versatile experience as teacher, director, soloist, radio artist, and lecturer on musical subjects. As we go to press one of her reviews appears in the Chicago *Sun.* She is now head of the book department and manager of band and orchestra music sales at Gamble Hinged Music Company.

Note—Brief biographies of our regular contributors have appeared in previous issues.

CLASSICAL MUSIC IN THE MOVIES

New Hollywood movies in the making or reportedly scheduled include the "Life of Beethoven" with Jascha Heifetz and Vladimir Horowitz, and "My Immortal Beloved" (the name may be changed before release) also featuring Beethoven's life and work.

Other motion pictures planned include biographies of Franz Liszt, Ferde Grofe and Enrico Caruso.

Walt Disney's "Make Mine Music" features Prokofieff's "Peter and the Wolf."

"Scheherazade" includes such compositions as "Hymn to the Sun," "Song of India," "Caprice Espagnol," and others.

"Song of Love" is to feature the music of Robert Schumann.

Two movies in the making are based on Tchaikovsky, one the "Life of Tchaikovsky," the other to be called "Pathetique."

MUSIC CLUB CONTESTS

The National Federation of Music Clubs announces $50 and $25 prizes for choral works by citizen composers 16 to 25 years of age.

The 1947 performing contests are open to students of piano, cello, organ and voice, ages 16-23. There will be district and state contests. Bulletins and entry blanks may be obtained from national headquarters, 113 East Green Street, Ithaca, New York.

HAROLD BACHMAN

Lt. Col. Harold Bachman, formerly director of bands at the University of Chicago, is now Chief of the Athletic and Recreation Branch of the Special Service Division for the Fifth Army, with headquarters in Chicago. Since his return from the Pacific, he has been and is much in demand for school band and orchestra clinics and festivals.

CONTESTS

We receive information from various states concerning contest activities. Since state administrative authorities and some of the national accrediting bodies took strategic action to discourage trips across state lines, no one seems to care to discuss the future of regional activities, either immediate or remote.

State contests, however, are swinging back to normal and even breaking pre-war records. Michigan expects last year's state final attendance of 66 bands and orchestras to be eclipsed April 18 and 19 at Ann Arbor. Reading of music on the state lists will be done by the state university organizations and by the all-state groups at the Midwest Conference January 17-19. Arthur N. Moe, Grand Ledge, is state instrumental chairman.

Missouri district meets will be held, for the most part at the state teachers colleges, and finals at the state university May 2-3. Dr. Paul Van Bodegraven, Columbia, is manager of the finals, which are held under the auspices of Missouri Music Educators.

North Carolina events are to be sponsored by the state bandmasters and orchestra associations. Dean H. Hugh Altvater, Woman's College, University of North Carolina, is state chairman.

Kentucky contest dates for vocal, piano, and all-Kentucky chorus are April 24-26. The state instrumental music festival is set for May 8-10. The band and orchestra clinic will be in Louisville January 18.

Florida will conduct six district contests March 7 to 29, and a state festival-competition at Miami April 24-26.

In Illinois, more than fifty percent of the state's 900 high schools will attempt to qualify for the state finals which are scheduled for May 9-10. To avoid confusion and congestion, schools in classes AA, A, B, C and D will compete in different centers. Events are under the auspices of the Illinois High School Association, which manages all interscholastic events, including athletics. A committee representing the Illinois Music Educators Association advises the IHSA on matters pertaining to music.

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BOOKS
You Should Look Into

By Viola Wahler

THE CONCERT BAND, Richard Franko Goldman. During the past year three books specializing in some aspect of the band have appeared on the market. The latest is concerned with the concert band, and is done by the well-known son of the well-known conductor.

For functional purposes the band was made up of wind instruments, and from conception differed from the orchestra in many ways other than the absence of strings. Among the differences were use and purpose. The early ancestor of the band first functioned in towers where the members kept watch and appeared on the hour playing to announce the time to the townspeople. Later these players added other duties by descending to street level to play for weddings, festivals and state functions.

A section of the book is devoted to comparative historical and national instrumentations. The reader can learn much about band literature of today by a careful study of this chapter. Famous bands from the oboe band of Lully in the early French court through the standardization of instrumentation for the 1943 Competition Manual are considered.

Two types of bands which play a very important part in the life of the average American are those of the college and the high school. These are discussed from all their various angles. Of the high school band Mr. Goldman says, "The influence the high school band movement exerts on band music in general cannot be minimized".

Much of the band's literature is an arrangement of the orchestral score. It is the duty of the arranger to produce an arrangement which does not sound like an orchestral score, but to recreate the music as real band-literature. Since 1940, however, writing for the band has almost become a movement in the United States. Still, Sowerby, Barber, Gould, Harris, Creston, Cowell, Kreutz and many others have written for the band. Milhaud's Suite Francaise and Cowell's Shoonthree are among the works originally written for band and later transcribed for orchestra—a "turnabout" interesting to note. Mr. Goldman's last consideration is the "bandmaster" who should have "a solid grounding in a variety of music other than band music." The bandmaster has a definite responsibility in developing and guiding the tastes of the listener as the band is the most popular medium of people's acquaintance with music. (Rinehart, $3.00).

THE MUSIC OF TCHAIKOVSKY. Gerald Abraham. Nine of the world's great critics have produced a ten chapter book on Tchaikovsky with Gerald Abraham doubling on the brass—that is, writing two chapters and also acting as editor of the book. There are chapters on the songs and sacred choruses which are very fine, but the critique of A. E. F. Dickinson on piano doesn't inspire one to go right out and try a Tchaikovsky number on the piano. Edward Lockpaiser does a good detailed chapter on The Man.

The best reading, however, is on the Orchestral Works and Ballets. Martin Cooper wrote the chapter on the Symphonies, covering the entire span of the composer's life. By the time of his Fourth Symphony Tchaikovsky had discovered his own genius and found that inspiration was stronger than scruple—scruple being, of course, the sonata form. The second of these outstanding chapters is Ralph Wood's on the Orchestral Works which have given us Francesca da Rimini of 1876, a work which Tchaikovsky really never surpassed; and Manfred, which of all the master's works is most perfect in form.

The Ballets have made Tchaikovsky the master in the field, though the recognition came only three years before his death. The Nutcracker Suite, Swan Lake and Sleeping Beauty are not only outstanding ballets but are popular concert numbers. (Norton $3.75).

OBERLIN ENSEMBLE

The Oberlin Woodwind Ensemble under George Waln's direction played for the music section luncheon of the Northeast Ohio Teachers Association in Cleveland on October 25th. Dr. Rudolph Ringwall, Associate Conductor of the Cleveland Orchestra, was the speaker. He was so impressed with the new number "Design for Woodwinds" by George Kleinsinger, played by the Sextet (Quintet plus extra clarinet) that he has secured a copy for the Cleveland Orchestra to do on a "Pop" Concert in the near future. "Design for Woodwinds" is published by Broadcast Music, Inc. Other numbers performed by the Oberlin Quintet were Suite Miniature by Poldowski, and Menuet by Mozart, arranged and edited by Mr. Waln (published by Kjos).

MUSIC DIRECTORS' LOT MIGHT BE WORSE

Some old timers in the instrumental music field would like to show some of you younger teachers the difficulties they encountered twenty-odd years ago in finding suitable and usable music. Today the music literature for band, orchestra and ensembles is so extensive that it is impossible for any one person to know it all.

The next time that you become discouraged with your job, reflect on the state of the poor mathematics teacher. He teaches the same rules and formulas with almost no variation permitted year in and year out. Reflect also on the strict regime of the professional musician. He has no choice as to the music played and very little as to his conductor. Recently a first chair player appearing with one of the radio network orchestras asked to be released so that he might take up the teaching of instrumental music in the schools. He was making over six thousand dollars a year and accepted a position for less than half of his former salary. *Money isn't everything in this world!*

✦

At least one pertinent conclusion of educators and psychologists who have studied for decades and spent millions of dollars in research on how to improve the teaching of the reading of English, is that the old ABC method is definitely obsolete. We might ask ourselves, are we still using the ABC method in the teaching of instrumental music?

Classified Shopping News

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Copy for insertion in this column in March issue must reach us by January 25.

FOR SALE — INSTRUMENTS and LIBRARY of local war plant band now disbanded. Conn cornets, clarinets, trombones, alto-tenor and baritone saxes, flute, baritone horn, bass drum. Rob't Welty, Columbia City, Ind.

BASSOON REEDS — Handmade by first bassoonist, United States Marine Band. $1.00 each. William Koch, 1403 West Virginia Ave., N. E., Washington, D. C.

JUST RECEIVED SOME HARD TO GET ITEMS: Genuine A. Zildjian cymbals, all sizes. Other cymbals—$5.00 up. W. F. Ludwig drum outfit, new—$195.00. York BBb recording bass horn, new, $250.00. New pedal tympani outfit—$225.00. Selmer oboe. Wm. S. Haynes sterling silver flute. Kay cellos and basses. Martin tenor saxophone, like new.

Complete line of rebuilt brass, woodwinds, string instruments, and drum accessories available. Write us for further details. Meyer's Musical Exchange Co., Dept. C-1, 454 Michigan, Detroit 26, Michigan.

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BAND MASTERS ATTENTION—Getting set for the second semester and you need instruments. We have a very good stock of new and used, so send us a list of what you need and we will send you prices. We also have a complete repair service. Crestline Music Shop, Crestline, Ohio.

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CUSTOM-BUILT OBOE REEDS—Specify stiff, medium, or soft; with or without bark, and any desired deviation from A-440 pitch. Packed in individual containers. Three for $5.00 or $1.75 each. Any unsatsifactory reeds will be replaced free of charge. Clayton Wilson, 603 West 29½ St., Austin, Texas.

FOR SALE—Approximately 55 band uniforms. Capes and caps. Capes blue wool with white braid piping outside and white satin lining. Caps overseas type, blue with white piping, lyre and letters that could easily be replaced. In fair condition. Will send sample upon request. Would like to have a reasonable offer. Any reasonable bid will be accepted. Leonard Tabor, Jr., Converse Co. H. S., Douglas, Wyo.

FOR SALE—100 short double-breasted blue jackets, white trim. 75 blue caps. Will take $500. Arthur Wise, Lisbon, Ohio.

WALDEN QUARTET

The Walden String Quartet formerly of Cleveland but now in residence at Cornell University played a concert at the Cleveland Museum of Art on Friday, November 8th. On one number for Quintet they were assisted by George Waln of Oberlin, clarinetist, and Frank Harrison of Colgate University, pianist. The concert was heard by a packed concert hall.

FISCHER PURCHASE

Frank Hayden Connor, president of Carl Fischer, Inc., music publishers, has announced the purchase on November 1st of the music catalogs of William A. Pond and Co. and Robert Ellis of Ridgefield Park, N. J.

Scrambled Appogiaturas

By G. P. Tacet

A lusty gent was Friederich Handel,
(Wrote his notes by light of candle),
Born a German, moved to Britain,
Not content until he'd written
Opera in Italian style,
That is how he made his pile.

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TEACHING FILMS

Films for the use of the instrumental teacher and his groups are not as plentiful as those in some other educational branches, nor of as good quality. Furthermore, few have been released for use in the teaching of technic. There are some, however, which are recommended for the teaching of appreciation, and for the promotion of interest in instrumental work. Foremost among them we list and urge the use of the following:

The String Choir—Shows the important functions of the stringed instruments in orchestral music. Types of bowing and pizzicato and the finger techniques of violins, viola, cello, and contrabass are illustrated. Compositions are interpreted.

The Woodwind Choir—Demonstrates the individual tone quality of the various woodwind instruments and illustrates playing techniques. Compositions include excerpts from famous symphonies by Brahms, Mendelssohn, Rossini, Von Weber, Beethoven and Schumann.

The Percussion Group—Demonstrates, with full orchestral accompaniment, the playing techniques of the tympani, tom tom, snare drum, bass drum, tambourine, cymbals, chimes, gong, castanets, triangle, bells, xylophone, and celesta.

The Brass Choir—Reveals the function of the brass choir in a full orchestral setting. Shows each brass instrument in solo passage, with ample opportunities to study tone qualities, construction, and techniques of playing.

The Symphony Orchestra—Delineates the relation of composer and conductor to symphonic music and elaborates the various choirs that make up the orchestra, together with the functions of each. Techniques of the conductor are treated in detail.

The above films, originally produced by ERPI, are now distributed by Encyclopaedia Britannica Films, Inc. Production was in collaboration with Peter Dykema, Columbia, and Howard Barlow, conductor. These films may be purchased from the distributor at 20 N. Wacker Dr., Chicago 6; or they may be obtained through such rental libraries as The Ideal Pictures Corporation, 28 E. 8th St., Chicago 5; Visual Education Service, 131 Clarendon St., Boston 16, Mass., or possibly from your state university rental library.

NBC PROGRAMS

The "Orchestras of the Nation" program over NBC, 3:00 p. m., EST, is presenting orchestras from all sections of the country in a series lasting through May. The program will bring to the air much new music by contemporary American composers. Following is the schedule for the immediate future:

Jan. 4 Baltimore Symphony Orchestra
Jan. 11 Minneapolis Symphony Orchestra
Jan. 18 New Haven Symphony Orchestra
Jan. 25 Baltimore Symphony Orchestra
Feb. 1 Dallas Symphony Orchestra
Feb. 8 Seattle Symphony Orchestra
Feb. 15 Rochester Philharmonic Orchestra
Feb. 22 Houston Symphony Orchestra
Mar. 1 Minneapolis Symphony Orchestra
Mar. 8 Dayton Philharmonic Orchestra
Mar. 15 New Orleans Symphony Orchestra
Mar. 22 Indianapolis Symphony Orchestra

Information concerning programs may be secured by writing the National Broadcasting Company, RCA Building, 30 Rockefeller Plaza, New York 20.

HYMN OF THE NATIONS

Toscanini appears personally in the motion picture "Hymn of the Nations," conducting the NBC Symphony Orchestra in the work from which the film receives its title, and Verdi's "La Forza del Destino" Overture. Jan Peerce and the Westminister Choir assist.

The film is worth a long trip to see. The impact of the maestro's personality on both players and audience is, respectively, noteworthy and unforgettable. Let us hope that it will sometime be available in 16mm. form for schools.

LEVANT AGAIN

In the forthcoming motion picture, "Humoresque," the versatile Oscar Levant again doubles as actor and musician. As an East Side boy who grows up to be a famous pianist, he performs the famous "Black Key" Etude of Chopin and the dynamic "Malaguena" by Ernesto Lecuona. Columbia's recording of these Levant interpretations will provide both music and screen fans with a happy memento of his performance.

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Cornet or trumpet duet with band. Price **$2.00.** Extra duet parts—1st cornet **$.25;** 2nd part **$.25.** Other parts each **$.15.** A duet for the advanced trumpet player.

Execution—Geo. Southwell

Baritone solo with band. Full band with conductor **$2.00.** Extra parts each **$.15.**

Gratitude—Al. Pinard

Cornet or trumpet solo with band. Full band $1.50. Extra parts each **$.15.**

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Meditations—by Luscomb

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My Tuba Solo—by Southwell

Medium grade. Full band with parts for tuba solo bass clef, trombone bass clef solo trombone solo treble clef. Full band with conductor $2.00; extra parts: any solo part each **$.20.** Any solo part with conductor (piano) **$.50.** Other extra parts each **$.20.**

Twin Stars by H. W. Wendland arr. Chas. Storm

Duet for 2 Bb cornets, cornet and trombone, 2 alto saxophones, 2 Bb tenor saxophones. Solo for trombone or baritone. Above parts included in full or symphonic band. Full band with conductor **$1.50.** Symphonic band with conductor $2.50. 2 Bb trumpets and piano **$.60;** trumpet, trombone and piano **$.75;** trumpet and piano **$.50;** trombone and piano **$.50;** medium grade. Very effective. No triple tongue work.

White Star Waltz—Al Pinard

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Zaraida Polka—

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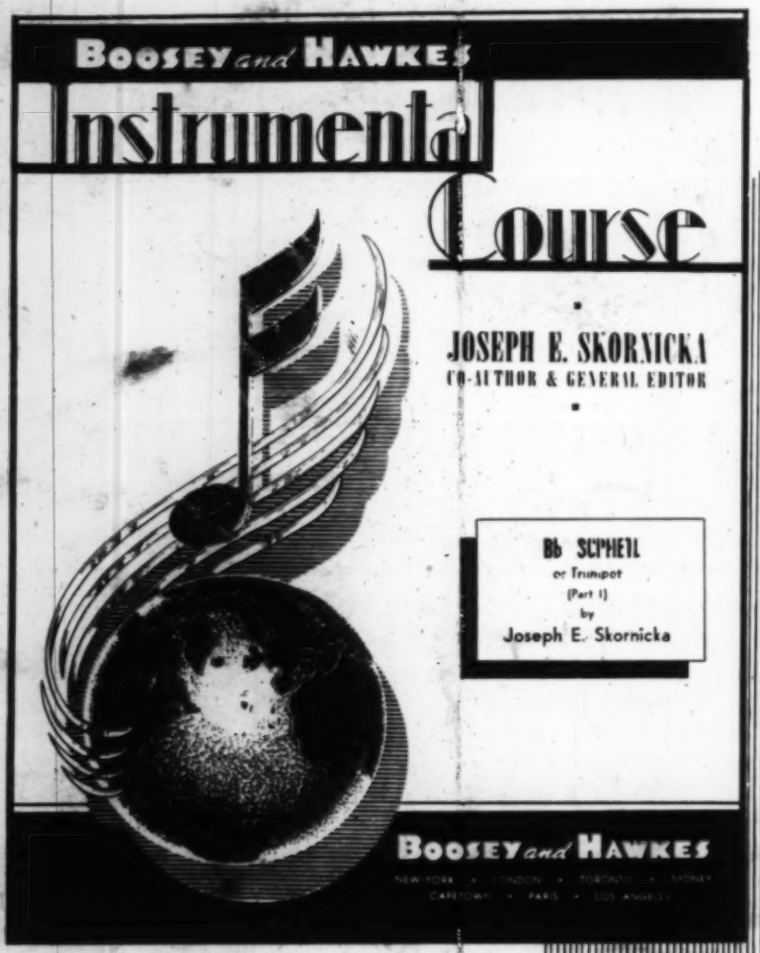

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